

## CHOPPING SPREE

Another Hole in the Head fest goes up Xmas [P24](#)

## GREEK TREAT

West Portal's delicious homestyle secret, Orexi [P16](#)

## HOLA, CALIFORNIA

Singer Ash Reiter's love letter to the best coast [P22](#)

# GUARDIAN

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NOVEMBER 28 - DECEMBER 4, 2012 | VOL. 47, NO. 9 | FREE

Tech mogul Ron Conway  
has spent big bucks trying to  
buy San Francisco politics.

His agenda is alarming.

By Joe Fitzgerald and  
Tim Redmond. [PAGE 10](#)

GUARDIAN ILLUSTRATION BY AARON DRATH



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**“EVERY POLITICIAN SHOULD DO LSD AT LEAST ONCE.” — LARRY HAGMAN, 1931-2012**



## GUARDIAN INTELLIGENCE

What you  
need to know

### QUEEN BEE

For four long, uproarious seasons of RuPaul's Drag Race, local viewers have wondered, “Where the dickens are the queens from San Francisco?” Are we too punk rock, too “out there,” *too real* for the Will and Grace world of Logo Television? Is it that we can't “lip sync for our lives” without involving a live chicken and a bucket of stage blood? Wonder no more! Glamorous social worker, soul chanteuse, and Guardian Queer Issue cover girl with legs for days **Honey Mahogany** will be representing our fair burg for the first time, soon to be tearing up season five beginning in January. Hang on to your wig, Ru — SF is coming for you.



### CHEESES IS THE REASON

We don't know if it's the dearth of variety in seasonal fresh fruit and vegetable that strikes this time of year — or if we've just cultivated an obsession for tasty artisanal condiments — but we've gone apewild lately for **Friend in Cheeses** jams and jellies. The Santa Cruz company jars some striking spreads, including carrot marmalade, fig and fennel, salted watermelon, pinot cherries, and many more.



(Our favorite is “chow chow,” with local Delk honey, bourbon, pumpkin seeds, cranberries, and vanilla.) Friend in Cheeses founder Tabitha Stroup intends her concoctions to go well with a good local fromage. Most are \$8 and available at the local organic food store — perfect for slipping some flavorful cheer into a Christmas stocking or underneath a Solstice bush. [www.friendincheeses.com](http://www.friendincheeses.com)



### VIRTUAL BOOTHS IN 2015?

Assembly member **Leland Yee**, the San Francisco Democrat known for not playing well with his fellow legislators, this week formally announced his intention to run for California Secretary of State in 2014, the first to jump in the race seeking to replace termed-out incumbent Democrat Debra Bowen. In doing so, he praised himself for his legislation creating an online voter registration system, and then upped the ante: “As Secretary of State, I want to expand on this success and explore the possibility of one day not just registering online, but in fact voting online. If we can safely pay our bills via the internet and board an airplane with a smart phone, we should be able to securely and easily vote electronically as well.” With Yee overseeing efforts to become the first state where voters can cast ballots from their iPhones, what could possibly go wrong? | GETTY IMAGES PHOTO OF LELAND YEE VOTING IN SAN FRANCISCO BY JUSTIN SULLIVAN

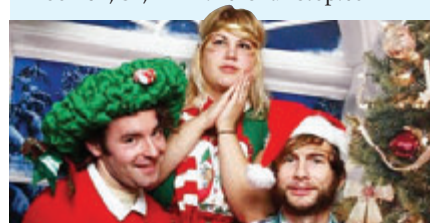


### SHE AIN'T TRASH

Former SF club kid and renowned junk collagist **Jason Mecier** once again seized the viral world's imagination last week with his inspired and not-so-metaphorical portrait of child reality TV star/sign of the impending apocalypse Alana “Honey Boo Boo” Thompson, done entirely in trash and detritus. [www.jasonmecier.com](http://www.jasonmecier.com)

### ROCK'N WINTER FORMAL

Shannon and the Clams love the holidays. If there was any doubt, drop the needle on the band's now-classic X-mas seven-inch, “Shannon and the Clams Ruin Christmas.” This year, the band will get its out tinsel early for the **San Francisco Rock Project's Second Annual Holiday Rock Prom**, Sun/2, 4pm, \$20. The East Bay trio will be joined by Bobb Saggeth, and Ava Mendoza's Unnatural Ways. Plus, the whole candy-caned affair is a benefit for the San Francisco Rock Project nonprofit organization, which helps young musicians. Rickshaw Stop, 155 Fell, SF; [www.rickshawstop.com](http://www.rickshawstop.com)



### FEMALE SUPERPOWERMENT

The 34th annual Celebration of Craftswomen adds a film element this year (Sat/1) by screening local filmmaker Kristy Guevara-Flanagan's hour-long doc, *Wonder Women! The Untold Story of American Superheroines*, and an international shorts program presented by Lunafest. *Wonder Women!* looks at the history of feminist characters in comic books, television, and action movies, using the ever-evolving character of Wonder Woman as a signpost, but also looking at examples like *The Bionic Woman*, *Buffy the Vampire Slayer*, and 1991's *Thelma and Louise*. Famous faces (Lynda Carter, Gloria Steinem) offer insights, and though the film is too brief to be considered a complete survey, it's energetic and offers plenty of food for thought. High points of the **Lunafest** program include a pair of British tales: *Chalk*, about a pair of teen gymnasts struggling with the inevitable, complicated arrival of puberty; and *Lunch Date*, about the unlikely friendship that forms between a youth and the girl his older brother has just dumped. Complete program information at [www.celebrationofcraftswomen.org](http://www.celebrationofcraftswomen.org).

### POLITICAL ALERTS

#### THURSDAY/29

##### REPORT ON DRONE STRIKES IN PAKISTAN

First Unitarian Universalist Church, 1187 Franklin, SF, 7pm, free, Facebook: Drone Warfare. Code Pink members Toby Blome and Dr. Dianne Budd report back from their 32-member citizen diplomat peace mission to Waziristan, Pakistan to share stories about those affected by airstrikes of unmanned US military drones.

##### VAN JONES SPEAKS

UCSF, 2130 Fulton, SF, 7:30-9am, \$10-\$500, tix and info at [bydssf.org/vanjoness](http://bydssf.org/vanjoness). Black Youth Democrats of San Francisco hosts a wrapup of the 2012 presidential election with author, activist, and former presidential advisor Van Jones, whose latest bestselling book is *Rebuild the Dream*.

#### SATURDAY/1

##### SF WOMEN AND POLITICS

Women's Building Auditorium, 3543 Capp, SF, 4:30-6:30pm, free, [www.sfgreenparty.org](http://www.sfgreenparty.org). The San Francisco Green Party is sponsoring a community forum on “Women and Politics/The Status of Feminism in San Francisco.” Speakers to include Nicole Derse, Marie Harrison, Kim-Shree Maufus, Helen Grieco and Christina Olague. Child care available.



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EDITOR AT LARGE BRUCE B. BRUGMANN  
CONTRIBUTING EDITORS KIMBERLY CHUN, SUSAN  
GERHARD, JOHNNY RAY HUSTON, LYNN RAPOPORT,  
PAUL REIDINGER, J.H. TOMPKINS

CONTRIBUTING WRITERS CHRIS ALBON, ROBERT  
AVILA, DAVID BACON, GARRETT CAPLES, MICHELLE  
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**ART**

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CONTRIBUTING ARTISTS KEENEY AND LAW  
PHOTOGRAPHY, PAT MAZZERA, RORY MCNAMARA,  
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## THIS WEEK AT SFBG.COM

PSYCHIC DREAM ASTROLOGY, COMPLETE EVENTS, ALERTS, ART, AND MUSIC LISTINGS, HOT LIST, COMMENTS, AND SO MUCH MORE! FOLLOW US ON TWITTER: [WWW.TWITTER.COM/SFBG](http://WWW.TWITTER.COM/SFBG)

### ON THE BLOGS

#### POLITICS

Where will you be when the world ends? What to expect on December 21s, according to Steven T. Jones

And, as always: Breaking news, pointed analysis, ample things to argue about with anonymous strangers

#### NOISE



Live Shots: Sharon Jones and the Dap-Kings at Davies Symphony Hall

Plus, scenes from the Wovenhand show at Bottom of the Hill

#### PIXEL VISION

Sit in on a multi-course pop-up meal at the Richmond's Cassava Cafe with SFBG TV

Cheryl Eddy's picks on how to spend this rainy weekend at the movies

#### SEX SF

This week in sex events: where to take it off, take it all off

## THIS MODERN WORLD

by TOM TOMORROW



## HATING THE GUMMINT — BUT NOT TAXES

BY TIM REDMOND  
[tredmond@sfbg.com](mailto:tredmond@sfbg.com)

**EDITOR'S NOTES** Greetings from Putnam Valley, New York, where they hate the government but not taxes.

It's a strange place where my brother lives and where I spent the Thanksgiving holiday. It's a redneck world surrounded by some wealthy enclaves, a place where working-class folks abhor the idea that Obama might take away their guns (although I remind them that he doesn't want their guns) and despise Obamacare — not because it involves the government

but because it doesn't get rid of the insurance companies.

(Oh, and by the way — nobody cares who gets married to whom. They have, as my brother says, real problems to worry about.)

Around here, the property taxes are serious. My brother's house cost about a third what mine did, and his property taxes are triple what I pay. It kills him; he's a carpenter and small business owner (who doesn't worry about tax increases on the rich, since he knows that most small business owners will never reach that level).

But what happens here is that the price of housing reflects the property taxes. If you want a mortgage, you calculate the monthly payment you can make — and if the taxes are \$1000 a month, then the amount the bank will finance is lower — and anyone who wants to sell a house knows that.

CONTINUES ON  
PAGE 7 >>



# YOUNG PEOPLE FOR OBAMA

BY ANH LÊ

**OPINION** On November 5th, election eve, my son Minh Jeffrey sent me an e-mail note: "Awesome! I am so ready to vote!"

It was his first election — and voters like him made a huge difference.

On Election Day, I spent the evening at Obama campaign headquarters in San Francisco. Throughout the evening, new Electoral College projections were called as voting returns were coming in, state by state. By 8pm, Obama had 243 votes, Romney 188.

The excitement among the volunteers in the room intensified. You could feel the heat and energy in the room rise.

When Ohio, with its 18 electoral votes, was called for Obama, putting the president at 274 votes, the volunteers cheered and applauded loudly, many jumping up and down, embracing and hugging each other, telling each other, "We did it!" A few were wiping tears of joy; I was among them.

The large number of young volunteers at Obama campaign headquarters reflected their vital role in re-electing President Obama. The number of first-time voters among young adults across the US this presidential election reached an all-time high.

According to a Nov. 23 Huffington Post article, 21 percent of those eligible to vote were between 18 and 29 years old, and based on exit polls 19 percent of the vote was young people, a percentage point higher than in the 2008 presidential election. Approximately 60 percent voted for President Obama.

According to a Chicago Tribune article, a Reuters/IPSOS poll showed that young adults voted for Obama by a margin of 2 to 1.

After 10 pm, upstairs at Obama campaign headquarters, a large throng of volunteers

CONTINUES ON PAGE 7 >>



# EDITORIALS

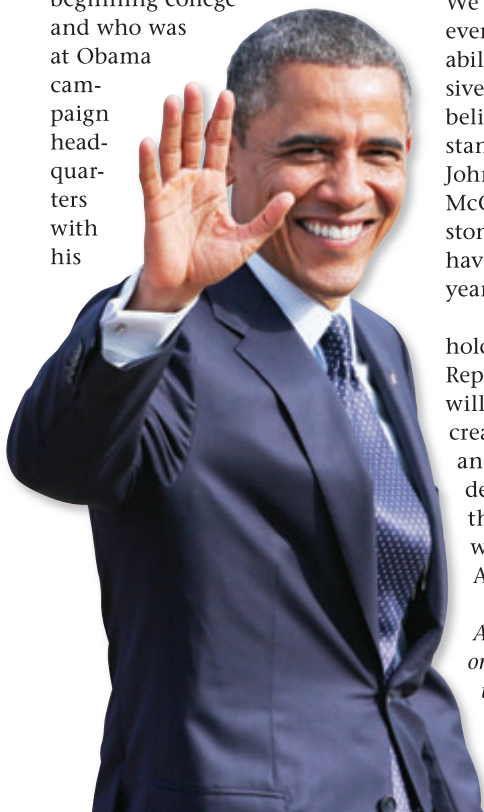
GETTY IMAGES PHOTO BY  
ATHIT PERAWONGMETHA

## YOUNG PEOPLE FOR OBAMA CONT>>

watched the big TV screen. When Obama appeared on the stage at McCormick Center with his wife and two daughters, everyone in the TV room cheered boisterously.

After the speech, I asked John Ribeiro-Broomhead, a young man standing next to me, how he felt. Ribeiro-Broomhead, a first-time voter taking a year off before beginning college

and who was at Obama campaign headquarters with his



mother, said, "With all of the environmental, class, and social issues in the country, I have been terrified to enter the world as an adult. With my first participation in this presidential election, however, I couldn't be more proud and hopeful for our future."

Young and old, the American people spoke clearly on Nov. 6. Now it is up to us, the American people, to stand united and strongly with President Obama. We may not agree with him on every issue or strategy, but his ability to move forward progressive agendas depends, in part, I believe, on the American people's standing up to the likes of Rep. John Boehner and Sen. Mitch McConnell, when they try to stonewall the President as they have tried to do for the past four years.

While the Republicans still hold a majority in the House of Representatives, whether they will continue to be successful at creating gridlock in government, and stonewalling Obama, will depend on how much bullying they are allowed to get away with by the electorate, the American people. **SFBG**

*Anh Lê is a writer and community organizer, and has worked with underserved communities in San Francisco and the San Francisco Bay Area for many years.*

## HATING THE GUMMINT — BUT NOT TAXES CONT>>

His monthly nut is less than mine; it's just that more goes to the local schools and parks and less goes to the bank.

You get what you pay for — nobody around here goes to private schools. Why? The public schools are the equivalent of fancy, expensive private places — and for his two kids, he pays about 20 percent of what private-school parents in San Francisco pay. It's a great deal.

And other than the usual griping at tax time, even the people who fear the Patriot Act and think Obama has got a secret United Nations army ready to seize control and create a repressive Commie World Order don't think it's a bad idea to fund the local schools and the baseball field and the senior center.

It's a mindset we need to

think about in California, where so much of the state is so socially enlightened, and we love to support gun control and we all voted for Obama — and we just can't get rid of this local anti-tax disease.

And we need to start looking for a cure now, because it's killing us.

In other news: The Municipal Transportation Agency votes Dec. 4 on allowing free Muni for kids. The primary opponent is Sup. Scott Wiener, who thinks we should get the rest of the system running better first. It's a bogus choice — the money to transform how low-income kids get around at a time when the public schools can't afford buses (see above) won't make Muni a lot faster or more reliable — that's a much bigger chunk of change. But it will create a new generation of riders, who might grow up to demand that the wealthy pay some money to fund the transit system. That's real change. **SFBG**

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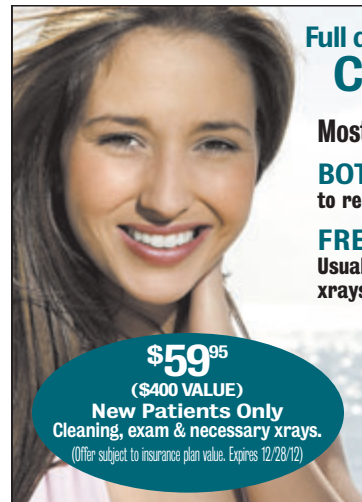
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## \$ CABS VS. LYFT AND COMPANY ISN'T JUST ABOUT TECH

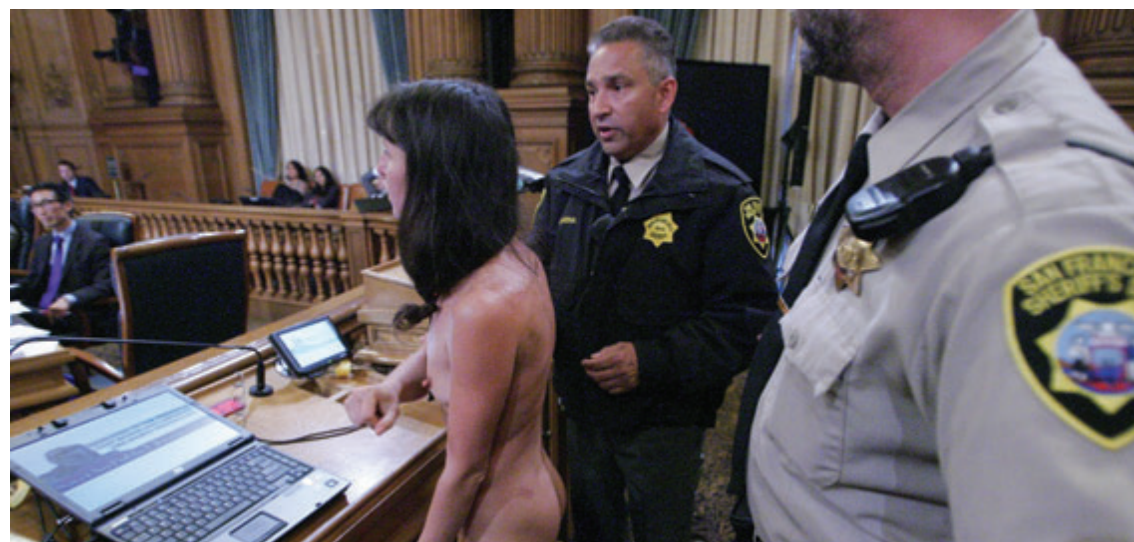
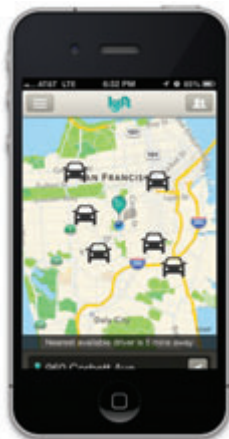
As San Francisco issues fines against Uber, SideCar, and Zimride's Lyft for using peer-to-peer connections to bypass city regulations on taxicabs, the San Francisco Chronicle cast it as, "The latest battle pitting disruptive high-tech innovators against old-school industries and regulators," casting the taxicab industry and the people who oversee it in the position of being dinosaurs fighting against an inevitable new world.

But this has so little to do with smart phones and apps and GPS systems. Those are tools that anyone can use, and the local cab companies ought to and will soon anyway.

What it's about is the notion that there are such things as public utilities that ought to be regulated in a way that protects the public.

San Francisco decided as a city many, many years ago that you can't just stick a sign on your car, call yourself a taxi, and start charging people for rides. That's fairly standard practice in American cities, where cabs are considered part of the transportation system — and a service that, without regulation, is ripe for consumer fraud and safety problems.

Not to make too broad a case, but in California, you can't just hang out a sign and call yourself a contractor and start applying for building permits. You need a license. You can't just open a bank and start making loans, at any



## % WIENER'S NUDITY BAN APPROVED ON CLOSE VOTE

Over the objections of progressive supervisors and under threats of a lawsuit from nudists and civil liberties advocates, the San Francisco Board of Supervisors voted 6-5 to outlaw public nudity in the city.

Supervisors voting against the ban were David Campos, Christina Olague, John Avalos, Eric Mar, and Jane Kim.

Sup. Scott Wiener, who sponsored the measure, cast it as a last resort to deal with what has become daily displays of nudity in the Castro district he represents (and most recently around City Hall as his legislation was being considering in committees), noting that, "Public nudity is part of San Francisco and is appropriate in some circumstances." His legislation makes exceptions for permitted events such as the Folsom Street Fair and Bay-to-Breakers.

But Wiener said that "public nudity can go too far," as he says it has over the last two years in the Castro's Jane Warner Plaza, and that "freedom of expression and acceptance does not mean you can do whatever you want."

Campos echoed some of the legal concerns that critics of the legislation have raised, noting that, "As a lawyer, I do worry about when you ban specific conduct and then you have exceptions to that." He also questioned whether Wiener has done enough to try to mediate the increasingly divisive conflict he's been having with the nudist community and whether this was an appropriate use of scarce police resources.

"I don't believe we're at the point of saying this becomes a priority over violent crime," Campos said, noting that he's been unable to get more police foot

patrols to deal with a recent spate of violent crimes in the Mission, which shares a police station with the Castro.

Avalos said it was absurd to focus city resources on this victimless issue when the city is wrestling with far more serious problems, such as poverty and violence, and he played a clip from the film *Catch 22* where a soldier goes naked to a ceremony to highlight that absurdity. "I will refuse to put on this fig leaf, I just can't do it," Avalos said.

Mar said he sympathized with Wiener's concerns, but agreed with Campos that Wiener could have done more to mediate this situation before both sides dug in: "I really don't think we need citywide legislation, particularly overbroad legislation, to deal with a problem isolated to one neighborhood."

Wiener seemed stung by the comments and said he could cite example of each supervisor pushing resolutions or ordinances that dealt with similarly trivial issues, comparing it to refusing to deal with a constituent's pothole complaint until that supervisor fixed Muni and solved the city's housing problem. But Campos pushed back, calling the comparison ridiculous and saying there was no reason for a citywide ban to deal with such an isolated issue.

Nudists at the hearing reacted angrily to the approval and started to disrobe before President David Chiu ordered deputies to intervene and abruptly recessed the hearing. Now, it will likely be up to the courts to decide whether Wiener's concerns about wieners can withstand legal scrutiny. — **Steven T. Jones**

interest rate you want. You can't call yourself a dentist and start pulling teeth, either. There are good reasons for these rules.

Even conservatives agree that there needs to be some form of business regulation — and when it comes to cabs in a major urban center, those regulations include safety tests and standards on the vehicles, safety checks for drivers (a DUI in the past three years will make you ineligible to drive a cab in SF), a system to regulate fares (so tourists who don't speak English or understand US currency don't get cheated) and, perhaps

most important, an oversight system that allows people to complain about incompetent or dangerous drivers — and have those complaints investigated and addressed by a government agency.

There are good reasons why San Francisco limits the number of cabs on the streets — and it's not just industry corruption and influence. Too many cabs chasing too little money leads to bad behavior — and to bad drivers. You can't get someone to drive a cab for so little money that they can't pay the rent, and the lower the pay, the lower the quality of the

drivers.

Perhaps the city ought to have a centralized computerized dispatch system, with GPS on all the cars and an app to get the one that's closest to you (and even more important, give you honest, real-time information about when the ride will arrive). These are technological changes that are coming, and that the city can mandate.

But you can't just let anyone with a smart phone be a cab driver. That's not innovation against old-school; that's just good common sense.

— **Tim Redmond**

## @ COMING SOON: TWITTER-SIZED APARTMENTS

San Francisco is giving Twitter tax rebates to help grow a business that reduces our communications to 140 characters or less, and now the city's Board of Supervisors has approved the creation of extra-small apartments for the Twitter drones who toil long hours in the company's new mid-Market headquarters, along with their brethren at other tech companies, the target audience for these tiny living spaces.

Sup. Scott Wiener has finally won approval for the "efficiency units" that he's been pushing for months, apartments with living space as small as 150 square feet for up to two people (the total square footage with closets and counters will be at least 220 square feet, with an extra 100 square feet required for each additional resident), to be made available for monthly rents in the \$1,200–\$1,400 range.

Some progressive supervisors have expressed concerns about the vaguely Orwellian idea of cramming the city's worker bees into ever-smaller living spaces, so the legislation initially caps the creation at 375 units and requires the city to study how it's all working out. "As we do this, it's important that we carefully study this," Sup. Jane Kim, whose downtown District 6 is expected to absorb most of these experimental new units, said today.

But the legislation was approved on a 10-1 vote, with only Sup. John Avalos voting no. "Overall, this does not make a lot of sense in the San Francisco I know," Avalos said. "I cannot stomach supporting this idea." — **Steven T. Jones**





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BY TIM REDMOND AND JOE FITZGERALD

tredmond@sfbg.com, news@sfbg.com

**NEWS** On October 6, 2010, longtime civic leader and financier Warren Hellman stood before the Bay Area Council's annual dinner and announced the presence of a special guest. MC Hammer stepped forward to introduce the man of honor.

His name was Ron Conway, and, according to the SF Business Times, he'd moved to San Francisco from Atherton six years earlier.

But now, he was acting like he owns the place.

Former Mayor Art Agnos was in the audience, and he remembers the moment well. "This guy stood up and said that we have to take the city back from the progressives," Agnos told us. "I barely knew who he was. I've been in San Francisco since 1966, and here he comes telling us what to do."

Agnos minces no words about the man who is, by some accounts, now the most powerful unelected person at City Hall despite suddenly bursting onto the political scene just last year, shortly after that event. "He's come to San Francisco using his multimillions of dollars to buy systems and people to effectively mandate his views, to project his way of doing things onto liberal San Francisco."

So who is this guy? He's one of Mayor Ed Lee's closest advisors. He's poured more than \$1 million into the last two local elections — dropping at least \$625,000 in this year's election cycle (journalist Larry Bush reports this year's total at about \$800,000). That includes \$275,000 to help pass Prop. E, which lowered the business tax rates for technology companies in which he's invested, and \$69,000 to help oust Sup. Christina Olague for defying Lee and Conway on a couple of key votes.

Conway is one of the Silicon Valley's preeminent angel investors since just after the dawn of the Internet, parlaying his early successes bankrolling Google, PayPal, and Facebook into investments with a vast array of SF-based tech companies, including Twitter, Digg, Airbnb, and Zynga.

His net worth is widely reported at \$1.5 billion, but he dis-

# THE PLUTOCRAT

Tech mogul Ron Conway is trying to buy San Francisco politics and sell his pro-business agenda

putes that he's a billionaire. Business Insider obtained a leaked list of his investments in 2011 and it included 228 companies. A report on his investments that appeared on Crunchbase.com quantified many of Conway's investments, including \$10 million each in Square (the SF-based startup by a Twitter founder), Stitcher, Yammer, and Pinterest; \$20 million in AddThis, \$8.3 million in AirTime; \$8 million in BuzzFeed; and \$5 million each in Twitter, Friend.ly, and Magnetic, among more than 200 tech investments.

It's difficult to discern his precise financial worth — but nobody doubts that it's more than enough to funnel vast amounts into local politics, as Conway has been more willing to do than anyone in these last couple years.

There have always been wealthy people in San Francisco who have tried to throw their money — and political weight — around. Walter Shorenstein, the developer and commercial landlord, dominated Democratic Party politics for decades. Warren Hellman and Gap founder Don Fisher put money and time into political initiatives. The list goes on.

But most of them were fairly homegrown — they'd been active in the city for many years before they became political players. And they tended to make their mark in major charitable and philanthropic efforts as well as partisan politics.

Conway, while he does give money to charities like Ronald McDonald House, is a different type, part of the impatient tech generation that's right-wing on economic policy (Conway was a

registered Republican before switching to decline-to-state as he became political active here in early 2011), wants things done his way, and sees no need for community accountability.

"Warren Hellman was interested in children's issues, public education, he wanted to invest in building community," Sup. John Avalos told us. "Conway is all about the bottom line of his industry, and nothing more."

Avalos complained that Conway (like many in his industry) disdains openness and public access. "It's all behind the scenes," he told us. "That's how he likes to operate."

In each of the last three years, Conway has doubled or quadrupled his political contributions. He's the first big spender to operate in the city in the post-Citizens United era, when one rich person can play an outsized role in politics, creating independent expenditure committees that can throw around unlimited amounts of money.

And right now, a lot of City Hall

insiders say, this unelected, unappointed operative is helping undermine progressive policy and send city politics in a very different direction.

## WEALTHY, CONSERVATIVE ROOTS

Conway declined to be interviewed for this piece, with his press spokesperson — Aaron McLearn, who served as press secretary to then-Gov. Arnold Schwarzenegger and other prominent Republicans — offering up a canned statement for print. So what little we can glean of Conway's beginnings come from public records, other media reports, and Gary Rivlin's insightful book *The Godfather of Silicon Valley: Ron Conway and the Fall of the Dot-coms*.

Ronald Crawford Conway was born in San Francisco on March 09, 1951. The middle child in an Irish-Catholic family of 12 siblings, Conway also has a twin brother, Rick. Ron Conway went to St. Stephen's boys high school in San Francisco until he was 15, when the family moved to the wealthy nearby enclave of Atherton.

Conway's father was a top exec at the then-Oakland-based American President Lines, which today is a major shipping company for Walmart's goods. The elder Conway

cashed out for what Conway described as "a couple million dollars," according to Rivlin.

Driving through Atherton, you get a feel for how starkly different it is from San Francisco. Stone walls 10-feet high surround most homes, many that look like Spanish villas or small castles to the eye of a San Francisco native. The Conways home there was valued at \$18 million in 2001.

It was in wealthy, conservative Atherton that Conway found his political voice, according to Rivlin's book. "It was in high school where I became more outspoken," Conway told him. While studying political science at San Jose State, Conway served on the Atherton City Council starting at the age of 21, mostly to "counteract the noisy student protesters at nearby Stanford," Rivlin wrote.

While his father had been

active in San Francisco politics as a Democrat, Conway got involved in local Republican politics as a teenager and worked on Nixon's 1968 campaign for president, telling Rivlin that he and his twin brother were "dyed-in-the-wool conservatives."

That ideology apparently stayed with Conway, who records show gave \$50,000 to George W. Bush's 2000 presidential campaign and \$90,000 to Schwarzenegger, his "recover team," and the California Republican Party in 2005-06.

But, Rivlin noted, "he was hardly someone you would describe as politically engaged." On the issues, Conway told him, "I could care less." He cares about government, Rivlin noted, "to the extent it has an impact on the business climate."

## GETTING HIS WINGS

Conway worked for National Semiconductor in the 1970s and cofounded Altos Computer Systems in 1979, selling it in the early '90s and using its proceeds to become an "angel investor," providing early capital in exchange for an ownership stake, in small tech startups in the early years of the Internet.

To Conway, being an angel seemed to be about helping the rich get richer by pumping up the first big tech bubble. His Angel Investors, LP consisted of Conway and a number of already wealthy Internet and film luminaries, from hardcore investors and disinterested tinkerers, each contributing to the pot that was controlled by Conway.

To be a part of his exclusive investment club you had to have a minimum net worth of at least a million dollars, or have a famous name, according to Rivlin. Countless of the Internet's rising stars joined Angel Investors and its successor companies. Cobbed from myriad business journals is a small list from among many of Conway's chosen: Dean Morton of Hewlett Packard, golfer Tiger Woods, Stanford University Engineering Dean Jim Gibbons, Twitter CEO Biz Stone, entertainer MC Hammer, venture capitalist Frank Quattrone, and Salesforce CEO Marc Benioff.

For a man who made his fortune investing in the hottest names in tech, Conway is often described as a bit of an anti-tech Luddite. Not relying on product knowledge, his strategy boils down to this: Conway trusts his first impression of a startup's CEO. He goes with his gut, as he explains in a free Stanford YouTube class featuring Conway.

And though sometimes his companies would fail, the successes more than made up for those fail-





ures — so much so, that he had to expand. Conway started new LLCs to handle his expanding investments. Angel Investors II started with \$150 million, according to Rivlin. SV Angel III and IV were no slouches either, starting with investments of \$40 million apiece, according to SEC filings for the companies.

The number of investments from Angel Investors at the time of Rivlin's 2001 book was already well over the hundreds. And the most recent numbers for SVAngel, from 2011, list the number of startups they've invested in at 290 companies.

Conway disciple David Lee officially took over as head of the Angels last year, according to California business filings, but several sources indicate Conway is still the largest investor in the various "Angel" branded companies.

Conway is also the head of a long list of other shadowy businesses, all incorporated in Delaware for its lax tax and regulatory policies. Among the more than a dozen companies just in San Francisco that list Conway as president, partner, founder, or agent-of-service — for which most have little information publicly available — are SV Angel Management Holding, RC Chirp Fund LLC, RC Chirp Management LLC, 2000 Washington Street, 2006 Washington Street, Conway Family Foundation, and Magillicutty LLC.

What separates Angel Investors, though, from the usual investment angels, is Conway's unique way of leveraging his network, known as his "Rontourage." Hundreds of tech luminaries and celebrities tied to Conway's Angel companies have an understanding that they will trade favors, according to Rivlin's book.

"The only caveat, whether you joined a side fund, an advisory board, or Angel Investors, was that you should lend a hand when you could," Rivlin wrote. "If you're in the club, you can do someone a favor and trust that somehow you're going to get repaid for that favor," tech entrepreneur Jad Duwaik told Rivlin.

That strategy goes a long way towards explaining what Conway is doing in San Francisco.

## CEO OF SAN FRANCISCO

Mayor Lee now seems to be getting the royal Conway treatment, and the companies Conway invests in are getting strong support from the Mayor's Office at City Hall, from the tax breaks that Twitter and Zynga received last year to this year's unsuccessful effort to maintain Airbnb's exemption from the transient occupancy tax (a decision made by the Treasurer/ Tax

Collector's Office, which defied Lee's public lobbying on the issue).

SV Angel has investments or equity in over 103 total San Francisco startups, according to SV Angel documents leaked to Fortune last year, including Airbnb, Digg, Formspring, Wikia, EventBrite, Zynga, StumbleUpon, Justin.TV, and a little company called Twitter.

It was Twitter's threat to leave San Francisco in early 2011, which newly appointed Mayor Lee countered with a multi-million-dollar exemption from the city's payroll tax — followed by a repeal of the city's tax on stock options — that first attracted Conway and his wealth to city politics as Lee's biggest benefactor.

Conway formed the independent

**"YOU CAN DO  
SOMEONE A FAVOR  
AND TRUST THAT  
SOMEHOW YOU'RE  
GOING TO GET  
REPAID."**

**JAD DUWAIK, ONE OF  
CONWAY'S "ANGELS"**

expenditure group San Franciscans for Jobs and Good Government to back Lee and undermine his challengers, seeding it with \$100,000 and urging fellow tech titans including Benioff and Sean Parker, founder of Napster and an early Facebook backer, to do the same (see "The billionaire's mayor," 10/18/11).

Beyond just money, Conway tapped his connections to back Lee, filling a re-mix video of MC Hammer's "2Legit2Quit" promoting Lee with members of his Rontourage, including local sports stars Ronnie Lott and Brian Wilson, former Mayor Willie Brown, Twitter CEO Biz Stone, and Google exec Marissa Mayer — all performing their parts on the roof of Conway's Pacific Heights home during a party he threw for them.

Emboldened by Lee's decisive victory and the mayor's apparently willingness to move Conway's agenda of propping up tech companies, Conway upped the ante this year.

## RAISING THE STAKES

After successfully pushing last year's measure exempting Twitter and other mid-Market businesses from paying taxes on new hires, Conway this year supported broadening out those tax cuts through an overhaul of the business tax that voters

approved as Prop. E this year.

The measure initially pitted Conway and the technology companies against more traditional businesses, at least in terms of which companies would see tax hikes and which would get the cuts. With large payrolls and low revenue streams until they take off, tech companies stood to gain the most from the measure.

Some technology companies could see their business taxes decrease by 25 percent, while large real estate firms could see theirs increase by a similar amount. The San Francisco Controller's Office estimated "information" companies saw their share of city tax revenues drop from 8 percent to 6 percent under the change, while "Finance, Insurance, Real Estate" rose from 23 percent to 28 percent.

In October, Reuters reporter Gerry Shih reported on an heated exchange during a closed-door meeting at City Hall in April, where Conway reportedly cut off SF Chamber of Commerce leaders, telling them they "need to get on board" with backing the tax overhaul because "the tech industry is producing all the jobs in this city."

That may not be entirely true, but Conway and his tech allies are certainly acting as if they are indispensable to both the business community and the city's political landscape. The next month, on May 11, Conway donated \$49,000 to the newly formed Mayor Ed Lee for San Francisco Committee.

And that was just the beginning of spendy year for Conway, from the \$275,000 he spent to help pass Prop. E to the \$69,000 that he and his wife Gayle contributed to San Francisco Women For Accountability to go after Olague for defying Lee by supporting efforts to have Prop. E bring in some extra revenue, creating CleanPowerSF, and the reinstating Sheriff Ross Mirkarimi.

Now, Conway has pledged to fund the campaign to recall Mirkarimi, continuing his efforts to support Lee and undermine progressives into the new year.

## CONWAY'S AGENDA

Whether the Conway-funded attack on Olague was about power, payback, domestic violence, or something else is difficult to say for sure. But his formation earlier this year of San Francisco Citizens Initiative for Technology and Innovation (sf.citi) made clear his politics and agenda in a strange video it made.

The video talks about the range of San Francisco's problems — you can't get a cab fast enough, Muni

CONTINUES ON PAGE 12 >>

# STAND UP FOR BODY FREEDOM!



## ARTIST, NUDISTS AND ALL FREE SPIRITS!

The Board of Supervisors passed the city-wide nudity ban in its first vote of 6 to 5. The final vote is on Dec 4th. Please come to the last protest before the final vote. We can't let this fascist legislation pass! On Nov 20th numerous people ripped their clothes off at the City Hall in an act of civil disobedience. It was truly a historical and revolutionary moment!

### WEDNESDAY NOVEMBER 28TH @ 7 PM

Come to the meeting of the Democratic Congressional Campaign Committee (DCCC) where Scott Wiener, David Chiu and Malia Cohen who betrayed the people of San Francisco in their vote for the nudity ban, will be seeking support from the Democratic Party. Make public comment (2 min) — (and maybe get naked too?) — details at [www.MyNakedTruth.TV](http://www.MyNakedTruth.TV)

### FRIDAY NOVEMBER 30TH @ 12 NOON

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Board of Supervisors final vote on the nudity ban. If they reject the ban — we celebrate our victory. If they approve the ban we all get naked! Either way it's going to be fun!

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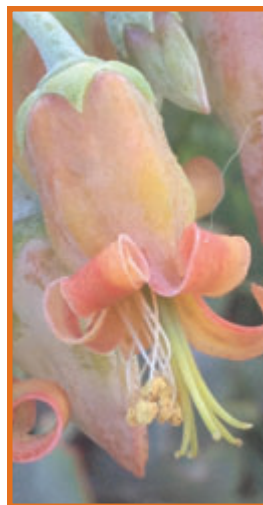
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## NEWS

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doesn't work very well, and there's trash and graffiti on the streets. All of these problems, the video suggests, can be solved with technology. But there's nothing in the video, or in sf.citi's agenda, about homelessness or poverty or the gap between the rich and the poor — or the fact that the tech boom is making a lot of those problems worse.

In fact, sf.citi — and Conway's agenda — offers nothing for San Franciscans who are not middle class or above. There is no suggestion of an app for facilitating improvements

**“WE BELIEVE THAT  
THE TECHNOLOGY  
INDUSTRY SHARES IN  
THE RESPONSIBILITY  
TO SOLVE OUR CITY'S  
CHALLENGES.”**

RON CONWAY

to dilapidated public housing in the city, or for a map of free immunization clinics in low-income neighborhoods, or a database for easily tracking the political influence of Conway and his wealthy friends.

In the end, Conway had only this to stay in a statement delivered to us by McLear: “I am very proud to support Mayor Lee and members of the Board of Supervisors who are tackling the important issues facing our City head-on, from creating jobs for San Francisco residents to building more affordable housing to improving our parks, transit and infrastructure.

“I became involved in San Francisco politics and formed sf.citi with leading technology companies because we believe that the technology industry shares in the responsibility to solve our City's challenges and give back to our community.

That's why I donated generously this year to support consensus measures for our parks, City College, affordable housing and protect Hetch Hetchy, and why sf.citi and so many of its member companies supported these measures as well. sf.citi member companies and I will continue to partner with City leaders and communities to give back to the City we love and work together to create jobs and to improve our public transit, public schools, public safety and the lives of every San Francisco resident.”

But his record shows that he's mostly interested in how the public

sector can help the private sector. McLear says that Conway has supported many Democrats; that's true of almost anyone who tries to be a power-broker in a city where Republicans are a tiny minority.

“He is not right-wing,” McLear said, but when we asked McLear to tell us if Conway had ever supported a measure to raise taxes on wealthy people, we got no response.

That's because Conway's agenda is about — as he himself announced at the Bay Area Council and again later at the Commonwealth Club — repealing the progressive agenda. “He wants to make this a totally business-friendly city with nothing that would slow down his plans or those of his friends,” Agnos said.

Adds Avalos: “He wants San Francisco to be a mirror image of Silicon Valley, but he doesn't have any real concern for the social impacts for working people, renters, and the rest of us.”

Conway's role in the campaign to defeat Olague showed a fascinating, and dangerous, side of his politics. When Lee first named Olague to the Board of Supervisors, she told us she was introduced to Conway as someone who would support her.

“Willie Brown collected some checks from him,” she told us. She also said caustic mayoral aide Tony Winnicker, who sent Olague a vicious text message after the Mirkarimi vote with a vow to “defeat you,” is Lee's main liaison to the tech industry. That vote was the last straw after she didn't play along with Conway on taxes and defeating CleanPowerSF, so the Conway shithammer came down.

“It was a calculated, cruel political strategy to punish her, and to send a message to other politicians that this is what happens if you cross him,” Agnos said. “And that message is going to spread unless progressives stand up against it.”

Added Olague: “I've never seen anything like this.”

And Conway doesn't like to operate in the sunshine. In fact, that's a key part of his political strategy: Rather than contributing to existing organizations — the Chamber of Commerce, for example — Conway sets up his own independent committees, sometimes several in an election cycle. That can make it harder for the public to follow the money.

Avalos said the main problem with Conway is that “his campaign contributions gives one person, him, overwhelming influence in San Francisco elections and puts San Francisco's democracy at great peril.” **SFBG**

*Steven T. Jones and Larry Bush  
contributed to this report*

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BY ASAF SHALEV  
news@sfbg.com

**NEWS** Dan Rosen, the co-founder of Solar Mosaic, told us there was an ironic note to the devastation that Hurricane Sandy recently brought to New York City. The same power grid that helps create such fierce hurricanes through the burning of fossil fuels was unable to distribute power to thousands of homes, in mostly low-income neighborhoods, for weeks in the wake of storm.

Sandy brought to the forefront a huge energy challenge: how to move over to renewable energy fast enough to avoid catastrophic climate change and the killer storms in general, build more efficient and reliable grids, and ensure that everyone can equitably participate in the new renewable energy economy. Bay Area energy entrepreneurs such as Rosen are working on innovative energy models that address those issues.

So far, the solar debate has mostly been between proponents of personal solar projects such as residential rooftop installations, also known as distributed generation, and those who back industrial-scale projects in far away plains and deserts.

But Rosen and other entrepreneurs are championing a middle route: They propose vastly increasing the prevalence of large solar power arrays and other renewable power plants close to where the energy is consumed, and opening up creative new ways for more people to buy into those projects.

This kind of approach to energy has the potential to democratize power production, avoid costly and environmentally unsound transmission lines, and prevent utilities from monopolizing renewable energy.

#### CROWD FUNDING SOLAR

One of the barriers to the proliferation of solar is the relatively high upfront cost of purchasing and installing the panels. But with the rising costs of fossil fuel and the government incentives around renewable energy, investments in solar infrastructure can pay off big.

Bloomberg New Energy Finance crunched the numbers and according to a report that came out in June, large solar projects may soon pay a 5-9 percent return on investment. Big financial institutions and other corporate players have taken note of these figures and potential for profit they represent.

For example, Google has invested almost \$1 billion in renewable energy that it plans to sell into the grid, including opening a \$75

# SHARING THE SUN

Solar energy entrepreneurs are pioneering new models for democratizing power



million fund for residential rooftop solar this past September. The problem is that big lenders are only looking for large-scale solar deals in order to cover their costs.

Enter Rosen and Solar Mosaic, who are coming up with a way to harness the power of crowds to fund the local and decentralized projects that big financial institutions tend to overlook. Solar Mosaic specializes in raising seed capital for solar projects by collecting many small investments into one pool.

That idea won Solar Mosaic a \$2 million grant from the Department of Energy's SunShot Initiative, and attracted \$3.5 million in venture capital.

"Our job — not just as Mosaic, but as society — is to make sure that the next energy economy has participation and ownership from millions of people and communities around the world," Rosen said. "Crowd funding is really the beginning of a broader movement to democratize and distribute capital — enabling people to invest in projects they otherwise wouldn't have had access to."

This vision proved itself initially with a successful Kickstarter-like crowd funding platform that facilitated the development of five solar projects with the participation of more than 400 small investors and over \$350,000 raised. The money went to fund solar panel installations on the roofs of community organizations in California and Arizona, including People's Grocery in Oakland.

But there's a catch. As the law currently stands, Solar Mosaic, or any company engaged in crowd funding, cannot offer any interest on the money invested by small online contributors. Since there is only a limited pool of people who believe in

an energy revolution enough to shell out money for free, these examples are not entirely replicable. "We chose to start with those ones because they have very strong constituencies and we were using more a philanthropic model," Rosen said.

The new model the company is developing is "getting people who are not necessarily just environmentalists invested in the clean energy economy," Rosen said. "I want people who are like, 'Oh, cool, I can make [a decent return] if I

online while still offering provisions to protect the public from fraud. Many are skeptical that the SEC will complete the rule-writing process by the end of year.

Impatient to wait for the SEC and unsure whether the provisions will be practical for their purposes, Solar Mosaic is following a different path. It is using the funds raised already to pay for a lengthy and expensive filing with the SEC to upgrade its financial status.

Rosen said he couldn't discuss details, but he said the new status should grant Solar Mosaic some leeway on offering financial returns to a wider variety of investors.

#### ENERGY IN THE CLOUD

Investment opportunities in local solar projects may be a good way to get people financially involved in clean energy but what about Californians who simply wish to purchase renewable energy for their homes or business?

California leads the country in rooftop solar installation, much to the credit of two programs: rebates that offset the cost of the panels through the California Solar Initiative and a program that allows those who own a rooftop with solar panels to offset their utility bills with credit from the energy they produce. California Public Utilities Commission statistics indicate these programs are largely responsible for some 1,379 megawatts of solar that have been installed in California at 131,874 different sites; about as much energy as one large nuclear reactor.

There has been record growth in adoption of solar by homeowners in the past two years, according to the CPUC, including a 364 percent jump in low income areas in since

2007. Yet that's a far shot from the goal of 12,000 megawatts of local clean energy by 2020 called for by Gov. Jerry Brown in July.

Californians who do not have savings or a high credit score or who have shaded roofs usually can't participate in the state's renewable energy programs. But the most significant obstacle to increased participation is that only homeowners are eligible, while renters must contend with whatever power they can get from their utility. In a city like San Francisco, where almost two-third of residents rents, that is the overwhelming majority of citizens.

One solution that would circumvent the property-owning restrictions is allowing people to subscribe to solar gardens and other renewable energy facilities in their area and receive the same credit on their utility bill for their share of energy delivered to the grid. Decoupling where energy is made from who is able to buy it "allows everyone to participate, it makes it so it doesn't matter if you are rich or poor, the only thing that matters that you have a utility bill," said Tom Price of CleanPath, a solar project investment firm.

California Senate Bill 843, introduced by Sen. Lois Wolk (D-Davis) and coauthored by Price, attempted to create the legal framework for this kind of virtual transaction. Over the summer, it died in the Assembly Committee on Utilities and Commerce as result of late session lobbying by Pacific Gas & Electric and Southern California Edison. Notably, the state's other largest utility, San Diego Gas and Electric, supported SB843. Also supporting the bill was a wide and diverse coalition ranging from the US Department of Defense to the Ella Baker Center for Human Rights. Wolk plans to reintroduce SB843 in the next legislative session.

Price and other supporters see the bill's eventual passage as inevitability: "In an age when so many transactions are virtual [and] we can put so many parts of our lives in the cloud, why can't we put energy in the cloud and let people virtually subscribe to it? From the grid's perspective, there is no difference."

#### COOPERATIVE ENERGY

Democratizing the green energy industry is about allowing everyone to participate easily, but it is also about empowering those who are typically left out of the conversation.

Low-income and marginalized communities are often the ones most impacted by the environmental and health effects of burning fossil fuels. As the green energy

**"LET'S HAVE  
MILLIONS OF  
STAKEHOLDERS  
WITH SKIN IN  
THE GAME."**

DAN ROSEN,  
SOLAR MOSAIC

invest in this,' and that gets more stakeholders than Sierra Club members. Let's have millions of stakeholders with skin in the game."

So how to move forward? The controversial federal Jumpstart Our Business Startups (JOBS) Act passed in April by Congress included a much-trumpeted crowd funding provision. The bill charged the Securities and Exchange Commission with the responsibility of putting meat on the legislation's skeleton.

The SEC has until the Dec. 31 deadline to come up a set of rules allowing start-ups to gather small investments from ordinary people



revolution expands, those same communities will potentially be last in line to benefit from or exert influence over the transformation.

Considering that solar can be small scale and still financially sound in the long term, "there is an opportunity to rebuild the energy infrastructure...from the grassroots," said Shiva Patel who co-founded Energy Solidarity Cooperative. Patel and his partner Dave Ron want to set up multi-stakeholder cooperatives that promote ownership and decision-making by consumers.

In a low-income neighborhood, residents are most likely tenants with little leverage and no eligibility for California's renewable energy incentives. The cooperative model suggests residents can pool space, financial resources, and labor to become players in small-scale power production.

Normally, consumers considered downstream along the energy supply chain do not have the financial or political means to make decisions about the energy their communities use. "We are flipping that on its head," said Ron "We want those people to be upstream. We are taking a very horizontal approach."

The nuts and bolts of the coop's structure may be new, but the distinction between those who own and control the community power project and those who finance it is important. There are three types of members in the cooperative: consumers, workers, and community investors. The consumers initiate the community power project and then maintain ownership of it. They contribute labor and money toward the project according to their ability. The workers are a group of energy experts organized into a collective that provide support and advice for the project. Decisions about the coop and its projects are left to the consumers and workers. Community investors are drawn to the project by crowd funding, but financial support does not buy them a decision making role. Once the upfront costs of the project are paid back to the community investors, consumers can keep the revenue or use it to foster more community power projects.

One source of inspiration for the duo is Co-op Power based in Boston, which has more than 150 full-time green jobs with living wages, spawning 10 businesses in the decade since its founding.

"We had a large number of people trying to solve the puzzle of how communities could come together and create sustainable energy models," said President and CEO Lynn Benander. "It's the brain child of many people." **SFBG**



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## FOOD + DRINK

**OREXI SATISFIES WITH BAKED WHITE BEANS (LEFT), COOL ART, AND WARM PITA.** GUARDIAN PHOTOS BY VIRGINIA MILLER



BY VIRGINIA MILLER  
virginia@bayguardian.com

**APPETITE** West Portal has long warmed my heart. Maybe it's the removed setting, tucked in the shadow of Twin Peaks where T line ends and the M emerges. Or it's a sense of stepping back in time to a 1970s San Francisco, a sleepy area unfazed by trends and hipsterization. It's a family neighborhood, residential and small town in feel — and like any corner of our city, has its food gems, like old school blue cheese buffalo burgers at charmingly dated Bulls Head, or vividly fresh sandwiches and salads at the original location of Market and Rye.

For the past couple months, West Portal residents have been flocking to Orexi, which has quickly made a name for itself and is bustling even on weeknights. It's Greek... sadly a rarity in the Bay Area despite a plethora of Mediterranean eateries. The upscale Kokkari has long been the Greek queen of San Francisco (sister restaurant Evvia rules Palo Alto) and it has no equal. Downtown's Ayola also offers excellent greek favorites, but on the cheaper side. Yet I find myself longing for restaurants like Taverna Kyclades in Astoria, Queens, a mid-range, family-style seafood Greek restaurant typical of New York City's famed Greek neighborhood, convivial with families, rounds of crisp, Greek white wines, and platters of octopus and grilled fish.

Orexi is a step in the right direction — a comfortable, mid-range neighborhood Greek restaurant using quality ingredients. Owners John and Effie Loufas have created an approachable dining experience — I ate here a couple weeks after opening, returning again one month later to the same

## GREEK PORTAL

waiter who remembered a wine I ordered the month before and a busser who recalled the shirt my husband was wearing last visit. No wonder they're securing repeat diners.

The understated dining room is chic rather than rustic, warm with a honeycomb-like wall hanging and mirrors reflecting the room's glow. As for the food, first the bad news: grilled octopus (\$11 — there's also an octopus salad for \$12.50), typically a favorite of mine, is a bit rubbery over arugula, while gigantes (\$7) baked white beans, suffer from blandness but for a dousing of appropriately sweet-savory tomato sauce and crumbled feta on top.

My appetite (the meaning of the Greek word "orexi") is satiated in unexpected places. House pita bread arrives humbly from the oven, belying its addictive nature, gratifying with small scoops of house dips (\$6 each), my favorite being a salty taramosalata, a creamy, fish roe spread laden with olive oil and lemon. The eggplant dip, melitzanosalata, is a balanced expression of the vegetable's smoky notes, while I wish tyrokafteri, a spicy feta spread dotted with jalapeno, was actually spicy.

Zucchini fritters (\$7) with tzatziki (a tangy cucumber yoghurt dip) are a solid starter. Lamb riblets (\$9) or lamb carpaccio (\$10.75) step it up in tenderness and meaty (not gamey) flavor. In terms of entrees, I'm smitten with homey moussaka (\$17).

Layers of ground lamb and beef meld with allspice and stewed eggplant under creamy bechamel sauce, reminiscent of the melty, homemade lasagna of my childhood. Simple and also enticing, the "signature" rotisserie chicken (\$17) is a generous half-bird (free range, thank you very much), over greens and unremarkable potatoes, marinated in lemon, oil, and spices, tender inside, with slightly crispy, oregano-laced skin.

In the mix with zippy Greek whites and California wines, the wine list holds a rare treat (and I always head straight for the unusual): retsina. Retsina (\$6 a glass at Orexi) is a thousands year old Greek tradition of white or rose wine aromatized with pine resin (used to seal ancient wine vessels from excess oxygen). As you might imagine, pine resin gives the wine a foresty flavor, which some describe as turpentine or sap: "Not for everyone," our waiter clarifies. Its herbal green notes work beautifully with the roasted chicken.

Orexi's amiable welcome and candelit glow is comfortably gratifying, like slipping on a pair of slippers by the fire. Thankfully not about "the scene" or the next hot trend, the restaurant is about well-executed comfort food in a neglected category with effortless service paramount. **SFBG**

### OREXI

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# FOOD + DRINK: CHEAP EATS

## E-CAPITULATION

BY L.E. LEONE  
le.chicken.farmer@gmail.com

**CHEAP EATS** Do you want to know how to settle a strike? Here's how to settle a strike: Capitulate. It's fun and easy — just ... give 'em what they want. In this case, the letter 'e.'

Hedgehog, I says, henceforth, you can spell youse however the hell you want. In fact, you can spell all the other words however you want, too. I trust you to get the thing said, however you spell it. We're all good communicators here.

In fact, we're in the goddamn bidness of communication, ain't we.

Yet, my last couple missives to higher ups at the B.G., Maurice and Robin, have been more-or-less dismissed.

If it were me — which it is, but let's say if, for example, it were me who owed somebody else say, for the sake of argument, \$3,300 for services rendered, and I knew it and knew that I was good for it but couldn't decide which of my bank accounts to take the money from, I would just ... pay.

Fun! Easy! Settled! The owe-ee(eee) is all squared away. Then, my lower-downs having been seen to, hypothetical me sleeps real nicely at night. Or, hyperhypothetically speaking, Maurice, Robin, the alive one, or, hell, even Andy for all I care, coughs up the Amount Owed, and then they can bicker amongst themselves until the cows come home.

And sleep at night, if that makes sense. And I kinda hope it doesn't. Hedgehog?

### CHEAP SPORTS

Good morning from last Friday! Did youse miss mese like Ise missed youse?

Today I'm thankful for the Chicken Farmer. She's asleep at the moment but yesterday, when she was awake, she smoked a turkey, baconed up some Brussels sprouts, and baked a gluten-free pie — all in honor of our first little movie taking third prize at the "little movies made in a big hurry" contest down in Hollywood. That her celebratory act of catering happened to fall on Thanksgiving is only a coincidence because she happens to feed me well all the time. It's not just when the rest of youse are honoring the arrival of the pilgrims and blah blah.

Normally there would be three "blahs" up there, but I'm on a strict

word count this week. Because I need all my available words to tell you this:

We're buying an elliptical. Or not. It's all very confusing and frustrating and, quite frankly, annoying. The romantic-musical-comedy-sometimes-road-trip that is usually our lives has this albatross circling over it, threatening to dump a load at any moment.

See, Chicken Farmer (aka the Athletic One), tweaked her knee several columns back. And then she spent a lot of time icing it. And then it felt better. And then she tweaked it again. Rinse and repeat for over a month and the end result is a fat Hedgehog. Because, as it turns out, hedgies don't exercise unless their farmer's take them out and make them. I don't have anyone to play racquetball with. Or soccer. And my recently unbroken wrist has not been feeling so great about the bat finding the ball lately. I would ice it, but all available ice has been allocated to Chicken Farmer's knee and we can't afford to buy more ice. So naturally, turning our studio apartment into a fitness center is the only way either of us can see out of this morass.

Not that we can afford an elliptical machine either, but the free one at the Mission Rec center is wobbly and sticky and we need to put on clothes in order to get to it. There are elliptical machines in other places (they are called "gyms") but you have to pay to use them. They are not wobbly or sticky, but you still need to wear clothes and then also, the money. Of which we are low.

So here's our desperate plan: we're going out, for the first time in either of our little lives, into the despair that is Black Friday. We'll drive around until we find a sports supplier in need of a mob. Then we'll rush in, waving our arms and making lots of noise (so as to give the impression that there are more of us) and run straight to the ellipticals. We'll pick the one with the best stride length and degree of incline and assure the salesperson that we have the money for it; we just don't know where exactly we put it.

Surely any salesperson worth their sale-salt will see what good consumers we are and reward us with an interest-free loan and free delivery on-the-spot. Right? That's how companies do business. Right? Chicken Farmer?

*CHEAP EATS continued...*  
Huh? **SFBG**

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## WEDNESDAY 11/28

### WORLD PARTY

While The Cure and R.E.M. were soaking up all the mainstream recognition, British singer-songwriter Karl Wallinger quietly churned out some of the most infectiously jangly pop of the 1980s and '90s under



the World Party moniker. Since the release of his magnum opus, *Goodbye Jumbo* (1990), Wallinger has gone on hiatus numerous times, coming out of the woodwork with a new set of songs, and a fresh cast of supporting musicians, whenever inspiration strikes. It's been 12 years since his last LP, but with a new career-spanning box set on the way, and a rare US tour to support it, we'll take whatever we can get. (Taylor Kaplan)  
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## WEDNESDAY 11/28

### GOLDIES AFTER-PARTY

You read all about the 24th annual Goldie winners — that's Guardian Outstanding Local Discovery awards! — in the Nov. 14 issue of the paper. Now's your chance to come celebrate with us and the winners (musicians the Mallard, Skinand-bone5, and WATERS; theater company PianoFight; performers Mica Sigourney and Anna Ishida; filmmaker Jamie Meltzer; visual artist Brett Amory; dance winners Joe Landini and the Garage; and lifetime achievement winners Frank Shawl and Victor Anderson of Berkeley's veteran Shawl-Anderson Dance Studio. The free party features performers Mad Noise, Kat Marie Yoas, and Dr. Zebrovski, plus tunes by Goldie alumni DJ Bus Station John. Gold attire encouraged! (Cheryl Eddy)  
9pm, free  
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## RAH RAH FRIDAY/30

## THURSDAY 11/29

### HOUSES

If the 2010 album *All Night* from Chicago's Houses seems sunnier and warmer than what you'd expect, given a cliched notion of the windy city, it may be because the album originated while the band was on a sort of idyllic, post-layoff stay in Hawaii. Seemingly lost in a year



that was flooded with too many DOA "chillwave" bands, the album — with an air of IDM and standout track "Reds" — deserves a second listen, mainly for the vocal intimacy engendered by Dexter Tortoriello and Megan Messina, partners on and off record who have an immediately apparent rapport that suggests a hybrid sound of Mazzy Star and the xx, with feet on the dancefloor. (Ryan Prendiville)

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## THURSDAY 11/29

### INSTRUMENT

It's one of those contradictions that I guess those of us who love live performances are also aware that the minute it happens, it dies. Gone, finished, never to return. It's what Monique Jenkinson is exploring in her new *Instrument*, a solo performance piece to which she invited choreographers Miguel Gutierrez, Chris Black and Amy Seiwert — talk about diversity! — to set movement on her, which she then adapted to her own purposes. Somewhere, the late Rudolph Nureyev also entered into the equation. Jenkinson, who lives and breathes live performance, has made the slithery ground of identity a major theme of her dance/theater-making. She is a superb artist and entertainer, with immaculate craft and a fabulous perspective on what it means to be alive today whether as drag queen, fashion maven, opera diva or, perhaps, ballet super star. (Rita Felciano)

Also Nov. 30, Dec. 1-2, Dec. 6-9, 8pm, \$20-\$30  
CounterPULSE  
1310 Mission St. SF  
\$20-30.  
www.counterpulse.org

## FRIDAY 11/30

### RAH RAH

"Rah Rah," is accurately named — even its slower songs have a go-

get-em, anthemic feel. At times this comes off as mildly ironic with some nonplussed singing paired with invigorating chord progressions. Our generation does love its irony. Mostly though, Rah Rah is full of wonder and cheer. The Canadian sextet makes good on the team spirit promise with a collaborative effort in which all the band members chip in for song-writing. With everybody switching instruments, singing, and maybe even tossing around balloons (or confetti), the band members bring the mirth wherever they go. (Molly Champlin)  
With Travis Hayes  
9pm, \$10  
Thee Parkside  
1600 17th, SF  
(415) 252-1330  
www.theeparkside.com

## FRIDAY 11/30

### MOODYMANN

Hailed for his massive influence on the Detroit techno scene he's



contributed to ever since the early '90s, enigmatic producer

Moodymann is that rare EDM artist who milks the album format for all it's worth. Unlike the majority of his peers, content to churn out standalone tracks for the dancefloor, Moodymann stuffs his propulsive beats with funk and soul flourishes, samples from blaxploitation films, and impossibly lush, glossy synth tones, assembling cohesive LPs that conjure up a seductive, luminous sound-world all their own. Finding common ground between ravers and headphone geeks can be a challenge, but this master makes it look easy. (Kaplan)  
With Galen, J-Bird, Solar, Deron  
9:30pm, \$20  
Public Works  
161 Erie, SF  
(415) 932-0955  
www.publicsf.com

## SATURDAY 12/1

### COME OUT AND PLAY FESTIVAL WEEKEND

The SOMArts gallery and grounds will transform into a playground



with games that are as fun as they are artistic in the finale to its month-long "Come Out and Play" exhibit. There will be plenty for the kids, such as the parkour-inspired Sloth Chase, which will force the young ones to get creative in navigating everyday spaces. This is all-ages, so keep an eye out for adult games too, including the mind-bending experiment, Out of Body Labyrinth. It includes video goggles that give the player a third person perspective on his or her movements as they navigate a labyrinth. And then there's Propinquity, which uses neon lights to measure scores in an experience that is equal parts club and Capoeira. Be sure to register in advance to skip the lines. (Champlin)  
Also Dec. 2, 11am-5pm, free  
SOMArts  
934 Brannan, SF  
(415) 863-1414  
somarts.org/playsf



## SATURDAY 12/1

### BAY BREWED ROCK AND ROLL BEER FESTIVAL

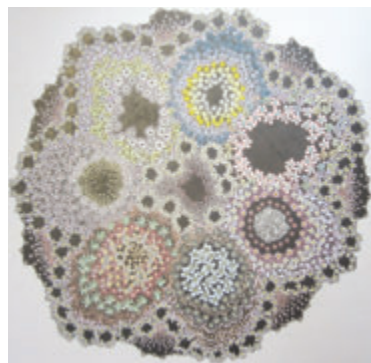
What pairs better with rock and roll bands than beer? And I'm not talking about half-watching the (admittedly, enticing) dad rock band in the back corner of a pub while nursing a warm Pabst. This second annual Bay Brewed event, again hosted by the Bay Bridged blog, will feature performances by bands you actually want to see live: Bear in Haven, Sonny and the Sunsets, Born Gold, Blasted Canyons, James and Evander, and Trails and Ways. Plus, tickets include endless tasting of the frosty, locally-brewed stuff by 13 SF Brewers Guild breweries, including 21st Amendment and Social Kitchen and Brewery. Added bonus: Seoul on Wheels and Adam's Grub Truck will be standing by to help you soak up your indulgences. (Emily Savage)

12:30-6pm, \$60  
Public Works  
161 Eerie, SF  
(415) 932-0955  
www.publicsf.com

## SATURDAY 12/1

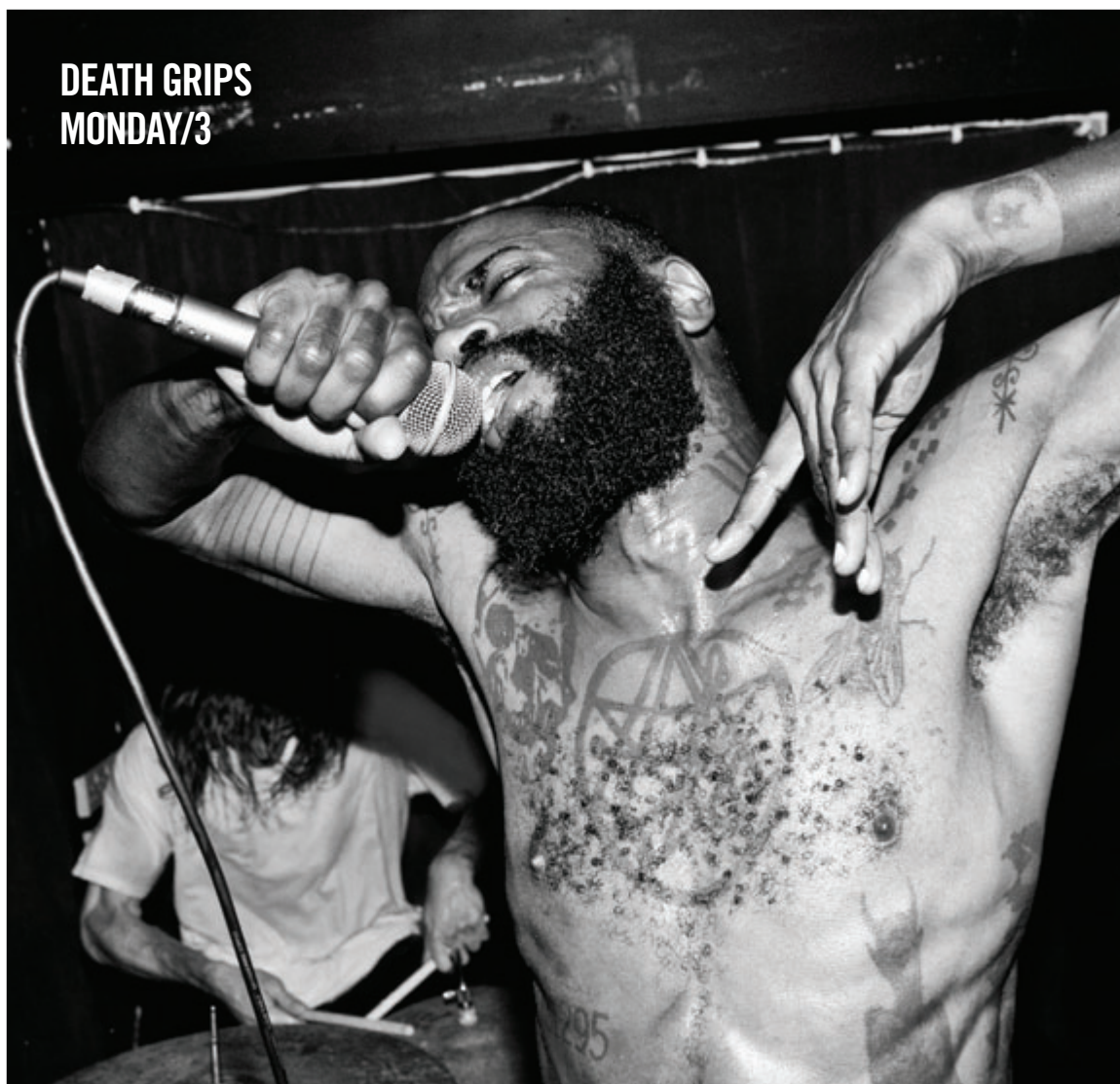
### OPAL DUST OPENING

Casey Watson works graphite and colored pencil like paint to create rich, intricate floral patterns. This isn't your typical flower power art though, her pieces combine to create abstract forms evocative of microscopic organic life or macrocsmic activity. The process



is poetically described as the "sharp-edged task of portraying a soft exterior." The exhibit will be on display at Johansson Projects, the fine art gallery with the DIY spirit people always remember from Oakland's Art Murmur. Also showing will be Rachel Kaye, whose abstract

## DEATH GRIPS MONDAY/3



work explores the relationship between fashion and fine art through geometric color fields. If you can't make it to the reception on Saturday, you can always check out the exhibit at the First Fridays event, Dec. 7 this month. (Champlin)

3pm, free  
Johansson Projects  
2300 Telegraph, Oakl.  
(510) 444-9140  
www.johanssonprojects.com

## SATURDAY 12/1

### WOVENHAND

Wovenhand might be one of the only folk-rock bands around whose songs can evoke both the cool grandeur of a cathedral arch and the sweaty tent of a traveling preacher man set up beneath a wide-open prairie sky. Even if the band's lyrics weren't deeply rooted in the Christian faith of front-person David Eugene Edwards, its intense, pounding rhythms, tightly-knit instrumentation and otherworldly vocals would be enough

to drive even the most committed atheist to their knees. With *The Laughing Stalk*, Edwards eschews the occasional diversions of earthly delights and goes straight for the marrow, a nine-song cycle of tormented devotion using the Old Testament (and bone-shaking



guitar riffs) as points of departure. Known particularly for the ferocity of their live shows, you will not want to miss these passionate Denverites at Bottom of the Hill — or anywhere else, really. (Nicole Gluckstern)  
With Yassou Benedict and Yir  
10pm, \$12-\$14

Bottom of the Hill  
1233 17th St., SF  
www.bottomofthehill.com

## MONDAY 12/3

### DEATH GRIPS

The easiest explanation for the attention and acclaim this band has garnered — including a hot-off-the-presses of SPIN award for Artist of the Year — would be controversy. We are talking about a group that canceled a tour, leaked its second album of the year onto the Internet (complete with the title, *No Love Deep Web*, scrawled across one member's turgid member on the cover) and subsequently got dropped from Epic Records. (Epic Records still exists?) But to get past the ceaseless debate surrounding Death Grips and its currently incomparable hybrid of growling, punk infused rap, just see the band live, like some did last year at 103 Harriet, when barking singer Stefan Burnett and frenetic drummer

Zach Hill delivered a memorable, aggressive, and beyond sweaty performance. (Prendiville)  
With Cities Aviv  
8pm, \$20  
Slim's  
333 11th St., SF  
(415) 255-0333  
www.slimspresents.com

## TUESDAY 12/4

### "THE NEWS"

Have you heard the good "News"? Freshly minted Goldie winner Mica Sigourney (as his unforgettable alter ego,



VivvyAnne ForeverMORE!) is guest-curating SOMArts' popular monthly showcase of queer, experimental debut and in-progress works. With Ms. ForeverMORE! at the helm, the event will be a blend of performance art and nightlight, featuring costume designer, accordionist, and queer-identity explorer DavEnd; interdisciplinary performer Cara Rode DeFabio; drag performers Elliot "Christina Christopher Damn it" Orona and Nathan "Nikki Sixx Mile" Rapport; and more. Space is limited, so get your tickets (a steal at just \$5!) in advance. (Eddy)

7:30pm, \$5  
SOMArts Cultural Center  
934 Brannan, SF  
thenewsperformance.eventbrite.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





# ART SCHOOL CONFIDENTIAL

David Byrne's 'How Music Works' edifies and entertains

BY NICOLE GLUCKSTERN  
arts@sfbg.com

**LIT** If you're seeking the perfect present for the music obsessive in your life, consider picking up a copy of David Byrne's *How Music Works* (McSweeney's, 332 pp., \$32). A thorough exploration of the many facets of music-making, including music industry contracts, philosophical musings on the art of creation, and the scientific principles of tonality, Byrne's book can be read like a field guide by aspiring musicians, and as an armchair adventure for those whose knowledge of music begins and ends with Pandora.

Intelligent without being overly-analytical, detailed without being didactic, what Byrne conveys most successfully is his own exuberant curiosity for his chosen topic. Like Bill Bryson's *A Short History of Nearly Everything*, in which Bryson painstakingly researched the scientific foundations of the universe in order to be able to make sense of them himself, *How Music Works* often reads like an earnest inquiry conducted by a passionate amateur. That Byrne comes by his knowledge of the workings of the music industry a little more easily — as an elder statesman of art rock, he has decades of personal experience and anecdotes to draw on — fortunately doesn't render his presentation self-aggrandizing or abstruse.

Although the title of the book seems to indicate a focus on the principles of music theory, a large bulk of the book actually focuses on the technological processes that music has been subjected to over the centuries — from the invention of the

first musical instruments to that of Edison cylinder recorders and eventually MP3 players. In his first chapter, "Creation in Reverse," Byrne presents the theory that specific music has been created to fit certain acoustical contexts. He examines a variety of musical styles — unamplified, percussive ensembles of West Africa, whose music sounds most optimal when heard outdoors, unconfined; long notes and modal structures of Medieval church music, created to fill the vaulted echo chambers of Gothic cathedrals — speculating on how they evolved first to fit the given architecture, and how architecture subsequently evolved to fit the music, as with Wagner's uniquely-designed opera house in Bayreuth.

He points out how the architecture of even a respected venue like Carnegie Hall might actually be detrimental to the overall sound of a percussion-heavy, experimental rock band, while later he describes the perfect balance of architectural elements that conspire to support such a band and its satellites.

Organized in ten chapters, each tackling a specific thread of thought, the flow of the book can be likened to that of a rock album: a few obvious hits, a couple of minor throw-aways. One of the latter is the chapter entitled "How to Make a Scene," which is also one of the shortest, a moderately interesting rumination on what it takes to create an identifiable music "scene" in terms of architecture, policy, and business philosophy (his exemplar being the now-defunct CBGB). While it makes some interesting points, it could just as easily be missing from the

book and no one would particularly mourn its absence. Another, entitled "Collaborations," is similarly brief, and its appearance between a chapter on the mechanics of recording and the financial realities of the music business doesn't make for a smooth transition, tonally or thematically.

On the other hand, chapters such as the two entitled "Technology Shapes Music" (covering both analog and digital) are as thorough as they are fascinating. Beginning with the earliest sound recordings in 1878 to an in-depth user's guide to the music software that has become the industry standard (even for confirmed oddballs such as Byrne), these chapters offer a thoughtful analysis on not just how music works, but also how it's *worked*. Finally, in chapter ten ("Harmonia Mundi"), a mere 302 pages in, Byrne turns to the scientific and spiritual principles of music and music theory. Music, it appears, has been around about as long as human beings have, as fragments of 45,000 year-old flutes and pictorial evidence found in Mesopotamia and Egypt help prove. He veers off into Pythagorean territory by expounding upon the so-called Music of the Spheres, and ventures into tantric philosophy, which asserts that the vibration of the universe is generated by Shakti and Shiva having sex.

The book ends on a note of bittersweet optimism, contemplating a future where human composers could actually become obsolete. It's a future Byrne claims not to fear — while still expressing admiration for music makers past and present, and gratitude for his own place, in this moment, within their ranks. **SFBG**

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Fri Nov 30 9:30pm \$7	<b>SHARE THE LAND</b> Sweet Chariot, Lujoints
Sat Dec 1 9:30pm \$7	<b>THE NINERS</b> The Hoot Hoots (Seattle) Future Space and Time
Sun Dec 2 6pm \$7	<b>VIRGIL SHAW</b> Matty Charles (NYC) The Lady Crooners
Mon Dec 3 7pm \$5	<b>EARLY MEERCAZ</b> Bison Bison (Portland)
10pm FREE	<b>LATER PUNK ROCK SIDESHOW</b>
Tue Dec 4 8:30pm \$8	<b>BAD WEATHER CALIFORNIA</b> Blank Tapes, Dyllan Hersey
Wed Dec 5	<b>CLOSED</b> for private party
Thu Dec 6 8:30pm \$6	<b>KUSF In Exile presents:</b> <b>METRO MICTLAN</b> Suzuki Junzo (of Miminokoto, Japan), Numinous Eye
Fri Dec 7 9:30pm \$7	<b>NIGHT GENES</b> White Teeth, Youth of the Beast
Sat Dec 8 9:30pm \$7	<b>LECHEROUS GAZE</b> Owl, Wild Eyes

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THURS. DEC. 6 • DOORS 7 / SHOW 8 • \$18.50 ADV. / \$21 DOOR	<b>STREETLIGHT MANIFESTO</b> <b>HOSTAGE CALM • LIONIZE</b>
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FRI. NOV. 30 • DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR	<b>CHARLES BRADLEY</b> FEATURING THE <b>MENAHAN STREET BAND</b>
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Fri, Nov 30 - Jazz-Funk

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BROWNE SUPERGROUP**

Sat, Dec 1

**BILL PAYNE & GABE FORD**

(of Little Feat) w/ Robben Ford

Sun, Dec 2 - Music of Tunisia & Morocco

**ASWAT**

**BAY AREA ARABIC MUSIC ENSEMBLE**

Mon, Dec 3

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Tue-Wed, Dec 4-5  
**LEE RITENOUR  
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Dinner Reservations Recommended.



## ARTS + CULTURE: MUSIC

ARE ALL LADY MUSICIANS LIKE THOSE IN 'BEYOND THE VALLEY OF THE DOLLS'? NOPE: 'HOLA' COVER, DRMS' NEW FORMATION, JESSICA PRATT'S DEBUT. 'HOLA' ARTWORK BY ASH REITER; DRMS PHOTO BY MAX SILVERMAN

# you'll be a WOMAN soon

BY EMILY SAVAGE  
[emilysavage@sfbg.com](mailto:emilysavage@sfbg.com)

**TOFU AND WHISKEY** The phrase “‘woman’ is not a genre” has been popping up again. It’s been in articles, board threads, and subsequently, conversations I’ve been a part of. It’s a good one. Kind of an earworm of a saying, because on its face, it’s implicit, simplistic, obvious, even. But it’s a good mantra, for music writers. “Woman” is not a genre.

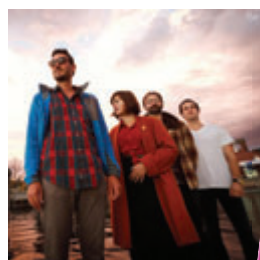
Maybe it’s a backlash against Rolling Stone’s recent, ridiculous “women who rock” package, which sought out the “best” woman in rock with votes from readers, and somehow ended up with cloying pop act Karmin plastered across the cover, cleavage-y as all Rolling Stone cover ladies. Can you imagine a “best white guy in rock” contest in RS?

But this is nothing new. As far as I can trace it, Little Boots said “‘girl’ is not a genre” in 2009, but — seeing as how it’s so gosh darn simple — it’s got to have been uttered previously, and certainly, undoubtedly, felt since the first time a woman picked up a different instrument from her female neighbor, and got thrown in concert together.

Recently, it was the headline and thesis of a piece on **Electronic Beats** about the rise of thinkpieces sputtering about a supposed rise of women making electronic music, another fallacy; it’s just the cheap shots in feature pieces clumping heterogeneous acts together again.

One of the only things linking all ladies of wildly divergent sounds at this point is the gendered show-cases, or gendered comparisons. That’s not to say all comparisons are entirely inaccurate, they just frequently are made based on little more than appearance.

**Ash Reiter**, the frontperson for her eponymous East Bay band, saw plenty of comparisons after the release of her first album, *Paper Diamonds*, in 2010, with passing references to Fleetwood Mac and Cat Power, both of whom she admires. The singer-songwriter-guitarist was also hoping to sound like a mix of Paul McCartney, Brian Wilson,



Grizzly Bear, and OK, Jolie Holland.

Now, Reiter and her band have taken that sound for a walk in another direction. With the new LP, *Hola* — which see release on 20 Sided Records Fri/30 with a show at the Rickshaw Stop (8:30pm, \$10. 155 Fell, SF. [www.rickshawstop.com](http://www.rickshawstop.com)) — the local musicians took notes more from bubbly 1960s pop and classic Motown cuts, arrangements interspersed with bits of funk and Afro-pop.

“With our first album, I was in a folkier place with a lot of those songs, doing the Jolie Holland thing, which, you know, I cut my teeth singing along to her songs,” says Reiter, remarkably cheerful on the phone the afternoon before her current 54-day tour ends. “But I’ve gotten more excited about writing more upbeat pop songs with grooves to them, and working with my band to write music instead of writing it alone.”

On this tour, Reiter and her drummer Will Halsey went to the Motown Museum in Detroit, which was particularly meaningful because of its influence on *Hola*: “that’s a lot of the music we look up to. Of course, [we’ve always looked up to]

the Beatles and the Beach Boys, but also all these girl groups, the Ronettes, and the Shirelles, and the Crystals. And we definitely imitated a lot of what we heard in the background vocals listening to the Supremes.”

She had just gotten the Supremes box set, but also was listening to early Nigerian pop, and Os Mutantes when she first began work on *Hola*, and brought those inspirations to New Improved Recording, where the band worked for the first time with engineer Carlos Arredondo, who they met at a party at Anna Ash’s house.

You can hear Ash Reiter’s many complimentary influences on *Hola* opening track, “I’ve Got Something I Can Laugh About Now,” with jangly guitars, shakers, cooing harmonies, and Reiter’s crystal-clear, honey-sweet lead vocals. Funkier, electro-shot “Ishi,” written about the last member of the Yahi, very much a part of California’s history, follows. Reiter read his biography for that song, but also just liked the phonetic sound of his name.

Raised in Northern California (specifically, Sebastopol), Reiter looked to the state’s history for

inspiration lyrically this time around; the former modern lit major was reading voraciously during the making of the record, including Joan Didion’s *Where I Was From*. The song “Little Sandy” has a chorus that’s a quote Didion included from a pioneer girl’s diary.

While *Hola* was girl group-influenced, Reiter wasn’t about to write a break-up album — she’s dating the band’s drummer, Halsey, who also plays with Oakland’s the Blank Tapes.

Another Bay Area act — freshly rejiggered and condensed — is headlining the release show with Ash Reiter this week: **DRMS**. It’s also a new progression for the plucky electro Afro-pop act, formerly known simply as Dreams. Down from eight players, the now-four piece has whittled to bandleader-keyboardist Rob Shelton, vocalist-percussionist Emily Ritz, drummer Ross McIntire, and Mark Clifford on vibraphone, melodica, and backup vocals.

## DON'T CALL IT FREAK-FOLK

Local singer-songwriter **Jessica Pratt** just released a mystical, fleeing-through-a-foggy-forest folk album that’s so stripped down, quavering and personal, crackling yet crisp, it sounds like a rare, weird gem from the early ‘70s that you’d unearth in the lower racks of Amoeba. The self-titled LP has such a true-blue timeless quality, however, to call it a throwback would do it injustice. White Fence’s Tim Presley is said to have created new label Birth Records solely to release Pratt’s debut, which came out Nov. 13. Pratt recently told Fader: “I was really afraid of some freak-folk comparisons because I’m from San Francisco, and I play electric guitar, and it’s kind of weird, folky stuff.” I’ll refrain.

## TALES FROM THE FRONT LINE

Part of Nayland Blake’s ongoing *FREE!LOVE!TOOL!BOX!* exhibit, **Show and Tell: Queer Punks in Conversation** will include conversations with Leslie Mah of Tribe 8, Brontez Purnell of Gravy Train!!! and The Younger Lovens, Jess Scott of Make-A-Mess Records, Brilliant Colors, Index, and Flesh World, and Matt Wobensmith, founder of Goteblud Vintage Zine Store and Outpunk. Full disclosure, the panel discussion will be moderated by SFBG managing editor, Marke B., but I’d have gone regardless. Fri/30, 6:30pm, free with admission Yerba Buena Center for the Arts 701 Mission, SF [www.ybca.org](http://www.ybca.org) **SFBG**



# MIDWINTER DREAMING

Garrett + Moulton Productions' enchanting 'Enchantment'

BY RITA FELCIANO

arts@sfbg.com

**DANCE** This weekend the parade of holiday entertainments started off on a festive note, and it wasn't thanks to another interpretation of *The Nutcracker* or good old Scrooge. It was a brand new charmer from two experienced choreographers who pooled their artistic resources in 2008 to form Garrett + Moulton Productions. Given Janice Garrett and Charles Moulton's different artistic temperaments, this union sounded like an iffy proposition. But with three hits to their credit, the duo has proved that opposites do indeed attract.

Garrett and Moulton's newest endeavor for their four dancers, *Angles of Enchantment*, might not have been quite as consistently involving as their previous collaborations — but it was such a pleasure to watch the skill with which they handled the tasks they had set for themselves.

*Angles* was a frothy, endearing, and at-times rambunctious quartet that manages to suggest that we may *not* be doomed to live frantic lives without time or space for fantasy, abandon, and such a thing as pure fun. It was an excellent antidote to holiday anxiety.

The work's biggest surprise, and one of its chief attractions, was Peter Whitehead's imaginative score. In dance, music usually fulfills a supportive role. Here its high profile often drew not-unpleasant attention to itself. With his splendid collection of instruments — from kids' noisemakers to homemade banjos — Whitehead called up a vibrant soundscape. A gentle singer, his lyrics spoke about the small joys and small pains of ordinary people. This kept *Angles*' sometimes madcap fancifulness grounded. The music even suggested narrative threads. It made me wonder how effective *Angles* would be without that emotional backbone.

In the beginning, when the four dancers momentarily hooked up one-on-one, only to frantically pursue someone else in the next spotlight, it wasn't clear whether they were playing or escaping. They leaped and grasped and tumbled, piling up on top of each other. But then, after a blackout — there were several — the dancers reappeared as if kissed by fairy dust, cavorting in the most ridiculous tutus and matching headdresses. The whole thing began to feel like a *Midsummer*

*Night's Dream*.

Tegan Schwab became an airborne, mischievous fairy with fingers and feet aflutter, when she was not interfering with Whitehead's music making. A little later she morphed into a majestically promenading tree under which Nol Simonse found momentary respite. Lanky Carolina Czechowska, perhaps a wood sprite, sported what might have been an acorn hat — until she returned in a black tutu and sexy gloves, as a sexy sorceress whose breath made everyone tremble.

Tanya Bello and Simonse, both of them longtime colleagues in the company, paired up for a series of quasi pas de deux. They were our lovers, teasing each other with playful touches and kicks.

Sitting together on a bench, they looked like the end of a Hollywood movie.

Bello barely comes up to Simonse's chin, but their yearning arms interlocked as equals. And if Bello and Simonse are physically different, temperamentally they are even farther apart. It's what gave their dancing together such frisson. Bello was a witty whirlwind, whether she spun like a top or raced circles around a partner. Languid and fluid, Simonse could not deliver an inexpressive gesture if he tried. He remains a marvel of a dancer.

There was something vaudevillian about the way *Angles*' individual scenes, separated by darkness, followed each other. The structure did not quite sustain itself for a whole hour, delightful as this flight into a world of fairies, pixies, and playful Pucks was. *Angles* ends on a note of pure hilarity. For the finale, the dancers dressed in ballet wedding outfits: the women in huge white tutus, Simonse equally splendid in half a frock coat. And just to top it off, designer Margaret Hatcher adorned them with strings of Christmas tree lights. Happy holidays to one and all. **SFBG**

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Rennie Harris. Photo: Rennie Harris Puremovement



Daniel Bernard Roumain (DBR). Photo: DBR Music Productions LLC

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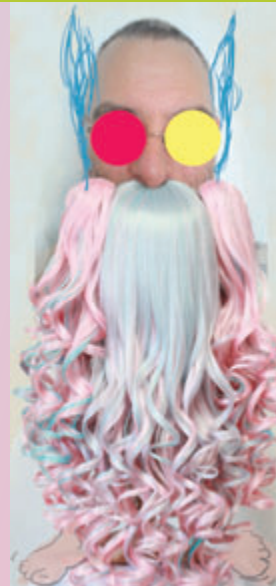
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BY CHERYL EDDY  
cheryl@sfbg.com

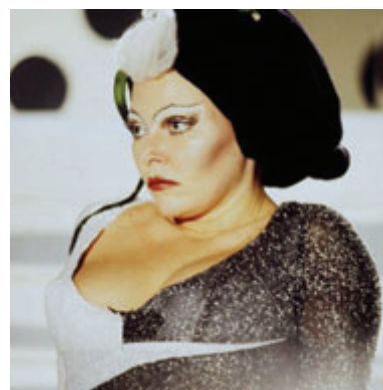
**FILM** Unlike the San Francisco Independent Film Festival's flagship event and its popular DocFest, which more or less put roots down at the Roxie, genre fest Another Hole in the Head spreads its horror, sci-fi, and just plain weird wealth around to various venues. Yeah, the Roxie's still on its list, but HoleHead also hosts events down 16th Street at the Victoria Theater, and at SOMA's Terra Gallery and the Vortex Room — the latter an inspired addition, given the Vortex's reputation as a haven for mondo cinema.

This year, HoleHead opens with a screening of Richard Elfman's 1982 cult musical *Forbidden Zone*, presented in — holy Tyrrell! — remastered and colorized form. Elfman will be on hand to answer all your Sixth Dimensional questions, and a party (complete with Oingo Boingo cover band) follows.

Closing night looks to be a decidedly less festive affair, with Austrian director Michal Kosakowski's unsettling *Zero Killed* — a feature film spun from his video installation and short film project, *Fortynine*. From 1996 to 2006, Kosakowski interviewed people about their murder fantasies, then used the tales (suicide bombings, school shootings, dog attacks, dinner-party poisonings, stabbings, shoving people into traffic or letting them slip off cliffs, etc.) as short-film inspiration, starring the storyteller as either perpetrator or victim.

A haunting musical score ups the creep factor, as Kosakowski tracks down each participant (many, but not all, are actors by trade) to interview them about their specific fantasies and other troubling topics, like revenge, torture, and "What is evil?" *Zero Killed* is a uniquely disturbing mix of fiction and documentary, cutting between horrific, blood-soaked vignettes and clinical talking-head interviews — often featuring the same subject.

There's plenty of blood gushing forth in slick British standout *Axed* (listed as "Fangoria presents *Axed*" on the HoleHead schedule, so that right there should assure you of its splatter cred). When a businessman is, uh, axed from the corporate gig that turned him into an uptight prick long ago, he goes all Jack Torrance on his wife and teenage kids. As you might guess, the titular implement figures prominently in his plans, and Ryan Lee Driscoll's film spirals from satirical to sadistic as each new body drops.



# CHOPPING SPREE

..... 'Tis the season for ghouls and gore at Another Hole in the Head .....

Changing gears, from in-your-face to perhaps *too* subtle: posting recently to his Observations on Film Art blog, scholar David Bordwell scrutinized what he called "discovered footage" horror films, with a focus on the *Paranormal Activity* series. Bordwell took particular interest in the "rewards and risks" of the genre's "narrow set of stylistic choices." In these films, the camera itself occupies a heightened presence within the story. By now, everyone knows the psychological effect that's supposed to have: if we're aware of the camera, and it seems like an actual person is filming what we see, the images appear more *real* — and hopefully, "the reward" translates to genuine shrieks in the dark.

But for every *Paranormal Activity* sequel that's seen by millions and rakes in hundreds of millions, there are dozens of copycats. And why not? Found-footage horror is non-traditional filmmaking at its most democratic. It can be made on the cheap, and wobbly production values are de rigueur. Unfortunately, it's a lot easier to get ahold of a camera than to come up with an original idea, much less one that yields actual moments of fright.

With that said, *The Garlock Incident* does make an effort to tread

new, albeit *Blair Witch-y*, ground. The set-up is that a group of Los Angeles actors — appealing 20-somethings all — are en route to Vegas for a movie shoot. Also in the van is ambitious director Lily (Ana Lily Amirpour), who obsessively films everything. After taking a spontaneous detour to visit a ghost town with a sinister back story, they discover a couple of maybe-abandoned shacks — and soon realize that getting off the main road was a bad idea. Oh, kids. It's *always* a bad idea, especially for city slickers who can't function without cell service.

*Garlock's* frustrating ending, which I wouldn't dare spoil even if I fully understood it (even after watching it several times), is a let-down. Until its last act, though, *Garlock* is actually a pretty interesting look at how quickly relationships can break down when circumstances slide from uncertain to dire. But once you start puzzling over the ending, other doubts surface — like, by what logic would the actors' audition footage be neatly edited into this roughly-shot, "found" chronicle of wilderness terror?

Speaking of wilderness terror and, alas, unsatisfying finales, retro-styled sci-fi adventure *The 25th Reich* screeches to a halt with a "to be con-

tinued" cliffhanger, just when shit is starting to get mind-blowingly insane. Argh! Fortunately, for the most part, the film — about a group of World War II soldiers who time-travel back and forth, squabbling among themselves as they pursue UFOs and Nazis — works just fine as a stand-alone, though its gleeful reliance on stereotypes (the Jew, the Italian, the Southern redneck, etc.) feels less like a nod to classic war films than a way to avoid actual character development.

The best gimmick centers on Captain O' Brien, an erstwhile matinee idol not above reciting cornball lines from his own films at crucial moments. That he's played by Jim Knobeloch — who also appeared in 2012's *other* Nazi sci-fi flick, *Iron Sky* — is a perfect bit of obscure-genre synergy.

It wouldn't be HoleHead without zombies. Comic *The Living Corpse* gets the (re-)animated treatment in *The Amazing Adventures of the Living Corpse*, which follows the titular beastie's existential crisis after he — oops! — rips apart almost his entire family. Spared is a young son who is sent to a creepy boarding school for orphans, though he's soon plucked from its halls to apprentice under a mad scientist. Meanwhile, the guilt-

ridden corpse — real name: John Romero; memo to creative types: naming anyone "Romero" in your zombie-related whatnot is no longer a novel idea — roams the underworld and the land of the living, meting out occasional supernatural ass-kickings but mostly searching for his long-lost offspring.

The haunted-school scenes (complete with a kids vs. demons showdown) are clever, and the catchy soundtrack has punky flair, but the sheer number of plot threads nearly overwhelms the 82-minute film — maybe cool for fans of the comic, but viewers new to the material might wonder why, say, the "Spectral Protection Society" is elaborately introduced and then discarded. The overall effect is not nearly as fun (or "amazing") as it should be.

Amazing, however, is one of many gushing adjectives I might use to describe my top pick of the festival: Mike Malloy's *Eurocrime! The Italian Cop and Gangster Films That Ruled the '70s* — a jazzy, lovingly-compiled homage to some of the trashiest, most mean-spirited films ever made. Everyone's heard of Spaghetti Westerns, but *poliziotte-schi* movies have yet to make a true cult breakthrough (or be remade by Quentin Tarantino, but I'm sure he'll get there eventually). A groovy-sleazy score and endless clips, posters, and still shots set the tone for *Eurocrime!*, which gathers some of the genre's biggest stars (laid-back John Saxon; gracious Franco Nero; bratty Antonio Sabato) to look back at their years chasing each other across rooftops, brawling in junkyards, and working with directors like Umberto Lenzi ("the screaming-est director I ever met in my life," according to actor Henry Silva).

The doc, a tad long at 137 minutes, also explores why the films became so popular, despite the fact that their scripts were often ripped wholesale from American "angry cop" films (and, later, from each other) — and why that popularity didn't last (possible culprits: laughable dubbing, distracting mustaches, brutal violence against women). Newcomers won't believe that such a world of insane film exists, longtime aficionados will dig the nostalgia, and both camps will enjoy *Eurocrime!*'s high-energy appreciation of a genre long overdue for this kind of treatment. **SFBG**

## ANOTHER HOLE IN THE HEAD

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# BALLS OUT

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** If, by some miracle, I manage to make it through this entire column about a new gay sports bar in the Castro without dropping a single awful double entendre, then I totally deserve a Stanley cup, a Heisman trophy, and a Super Bowl ring. IMPOSSIBLE! Why does everything jocky sound so dirty when you sprinkle a little fairy dust on it?

"Well, our barbacks will be wearing jockstraps pretty frequently," Jesse Woodward told me of new venture **Hi Tops** (2247 Market, SF. www.hitopssf.com), set to launch with a big free shindig Thu/29, 6pm-2am. Woodward, who's opening Hi Tops with former QBar manager Dana Gleim and Matt Kajiwar, knows the value of a good double-wordplay: "Cold pitchers, hot catchers" is his bar's motto, and a hand-made Buster Posey dreamcatcher recently adorned its Facebook page.

But other than a few ironic touches ("No, we won't be playing that Huey Lewis *Sports* album," the painfully lithe and hip Woodward assures me), Hi Tops will be all about the game: 15 screens, including a video wall and hanging Jumbotron configuration, will pump out local tourneys, while the kitchen, headed by former Top Chef contestant Jamie Lauren, turns out gourmet takes on "stadium food," including warm pretzels, chicken wings, beef-bacon burgers, Cobb salads, and pork chops on a stick.

"The pork chop on a stick is a pork chop on a stick," Woodward clarifies.

No worries about this being an overcompensative no fats no femmes dude-bro move: Woodward, who's no stranger to underground alter-naqueer dancefloors, merely wants to complement SF nightlife with some unique flavor. "What inspired me to do this was the lack of any place to go with my teammates after a basketball game where we could hang out and talk, but not have to shout over music. I also think that, looking at the Castro, the neighborhood could use something like this to make it



exciting. A lot of bars offering something different have closed, and the scene here has become really one note." Yes, Jesse, and that one note is Rihanna shrieking at us through her tiny alien nose.

Hi Tops takes the place of fuschia-tinted hetero barf puddle Lime, where I used to go through purses. Anything would be an improvement, but a totally gay (and lesbian!) sports bar that plans to sponsor local queer teams and host fundraisers sounds pretty neat. Plus, barbacks in jockstraps hello. This place will totally be my new Hooters.

## MOODYMANN

I haven't always fallen for his post-modern, Scion-sponsored Blaxploitation schtick — skinny white DJs in Europe still think it buys them instant street cred to sample him; annoyingly they're often right. But Kenny Dixon Jr., known to the world as the mercurial Moodymann, sure knows how to pump out the classics, foretelling the current wave of re-edit mania by about a decade and representing the Detroit house scene with a soulful flair for experiment and a thrilling rage against the obstacles that still stand in the way of international recognition for many African American dance music artists. He's a talker on the decks and often anarchic: last time he was here, he got bounced from his own party. Buckle up and work it out, finally some danger. With UK deep techno martialist Untold and the Icee Hot crew.

Fri/30, 9:30pm-late, \$20 advance.  
Public Works, 161 Erie, SF. www.publicsf.com

## TIN MAN

Are you even ready for Finnish acid? Of course you are: Tin Man's hypnotic, energetic yet urbane

tracks have been staples on quality dance floors for well-nigh half a decade. Johannes Auvinen was actually raised in Cali, this the extra bit of sunshine peaking out of his peaks and polishing his deeps. On 222 Hyde's great soundsystem, he should have the basement walls swaying in no time for his SF debut.

Fri/30, 9pm, \$20 advance. 222 Hyde, SF. www.ayli-sf.com

## DYED SOUNDOROM

House purists took a moment to warm to Dyed: he seemed to leap fully formed from the Paris club scene and land too perfectly near the top of the Ibiza favorites list. But in the past few years, he's delivered some incredibly lovely and historically-eared mixes and remixes (many coproduced or inspired by the European scene's exceptional female cohort) that have everyone convinced. He's the real deal. And so smile!

Sat/1, 9pm-4am, \$10 advance. Monarch, 101 Sixth St., SF. www.monarchsf.com

## THROWBACK

Um, in case you missed it, 90s house is back. But rarely do we get a chance to hear the story of that interesting and incredibly varied decade from the San Francisco DJs and producers who made it all happen. (When Doc Martin plays a retro set here, it's a main event.) So having Fred Everything, David Harness, Jay-J, Solar, and Jayvi Velasco hit the decks on Mighty's big-room rave-worthy system, for free, all night long is an education no young neophyte should pass up.

Sat/1, 9pm-late, free. Mighty, 119 Utah, SF. www.mighty119.com

## SEVERINO

How much does SF adore this British-Italian disco mage, 1/4 of the wildly popular Horse Meat Disco crew? Find out in a sweat on Honey Soundsystem's dancefloor as he tours in support of a new compilation of his favorite tracks (including some local faves) on Classic Records. Love!

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## ARTS + CULTURE: STREET SEEN

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**STREET SEEN** “Can I do a small rant on boobs?” Fat activist Virgie Tovar’s boobs — I can see most of them in the swank North Beach cocktail bar we’re sitting in — are really big. Many parts of Virgie are, which is kind of her thing. The editor of the recently-published anthology *Hot and Heavy: Fierce Fat Girls on Life, Love, and Fashion* (Seal Press) talks dirty to telephone sex customers during the day, and carries her curves with a pride that runs completely counter-current to all the ways we are taught to be ashamed of fat in this world.

Obviously, I want to hear her rant about boobs. It turns out to be: Tovar is sick of partners who place their attraction to her squarely on her ample bosom. “I have to have them verbally say that [I’m fat] before we have sex. They can’t accept that they want to have sex with a fat woman.”

So don’t call her busty. Especially since if you do, you’re going to miss the whole point of her look.

“I dress for visibility,” Tovar puts it. You can definitely see her perched somewhat precariously on this North Beach bar stool. Her ample décolletage is emphasized by a floral onesie-now-a-dress, the crotch of which was cut out before our interview for enhanced comfort, a tight skirt, vintage fur coat (“My rule is, I wear fur if it’s 25 years old or older,” she tells me. “I love wearing dead animals”), teal scarf, and knee-high black boots.

You can’t miss Virgie, a fact which our fellow bar patrons quickly learn when we launch into a high-spirited discussion of one of her regular phone sex customers, a “pay pig”

who gets off on paying \$50 for the pleasure of her telephone voice — \$50 every 15 minutes, that is.

She wants you to look at her and see fat, and look at her and see style, and look at her and want to have sex with her — and then she wants you to think about what those things say about your own adherence to normative beauty ideals. Virgie identifies her style as high femme, by her own definition “the intentional performance of femininity in order to subvert masculinity. My fat has become a part of my performance, like jewelry.”

As a chubby child, Tovar shied

## FATSHION

from glitz and glamour. Girly clothes either didn’t fit, she says, or just plain didn’t fit into her mission to be completely invisible. It was hard to hide, however, from the sartorial impulses of her mother, who loved few things more than embellishing Tovar’s garments with lace and the occasional scene from Disney’s *The Little Mermaid*, rendered in puff paint.

But Tovar quashed that timidity in adulthood, when she found partners who “found me sexy and wanted to do all these nasty things to me,” she says. “If your liberation comes from somebody eating your ass, by all means necessary.”

She went onto San Francisco State University’s sexuality studies department, where she focused on fat sex, eventually proposing a fat-positive manifesto to Brooke Warner, senior editor at Seal Press. That morphed into *Hot and Heavy*, a project that Tovar feels coincides

with a surge of fat cultural activism, evidence of which she sees popping up, of all places, in retail.

Luscious shopping spots to embrace your own zaftig fabulosity? If you’re down for big brands, Tovar gives high marks to Forever 21’s plus size offerings (“It’s gaudy, it’s slutty. They’ve really tapped into that audience that I’m a part of”), also to ASOS’ Curve line (www.asos.com), Domino Dollhouse (www.dominodollhouse.com), and Cupcake and Cuddlebunny (www.cupcakeandcuddlebunny.com).

Across the country, a smattering of high femme fat vintage stores have popped up: Portland’s Fat Fancy (www.fatfancyfashions.com), Brooklyn’s Re/Dress (whose stock is available online at www.redressnyc.com). And of course, she says, there’s the old standbys: Lane Bryant, Avenue for tights and boots, and the

Stonestown Galleria’s most gloriously trashy clothes purveyor, Torrid. Tovar says she finds fat fashion inspiration in Marie Claire writer Nicolette Mason, Marie “Curvy Fashionista” Denée (thecurvyfashionista.mariedenee.com), and the Near-Sighted Owl (www.nearsightedowl.com).

For Tovar, the key to fashion, for girls big, small, and in-between, is ignoring the rules and becoming the fly, fabulous change you want to see. “The tag says no, but the stretch says yes! When I see a garment, I’m seeing hope for all the hopeless situations in the world.” **SFBG**

### HOT AND HEAVY READING

with Virgie Tovar, Deah Schwartz, Abby Weintraub, Jessica Judd  
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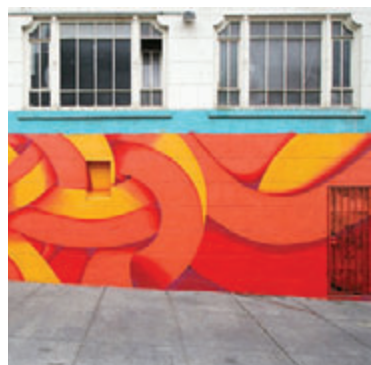


**VIRGIE TOVAR, LEFT, WITH LOOKS FROM DOMINO DOLLHOUSE, CENTER, AND FAT FANCY.**

**TOP: FIGURE FLAUNTERS FROM FOREVER 21.**

GUARDIAN PHOTO OF VIRGIE TOVAR  
BY CAITLIN DONOHUE





# ALL REFLECTED

Street artist Apex's new show — and departure from the Mid-Market area — is a sign of the times



BY CAITLIN DONOHUE  
caitlin@sfbg.com

**VISUAL ARTS** Glossy and matte stripes alternate across the walls and floor of the 941 Geary gallery in the Tenderloin, occasionally illuminated by striking reflections from the exhibition's 10 hanging canvases. These are perfectly symmetrical morphs of traditional letter-form graffiti, each done in Easter-ready pastels, save for a black-and-white tag that takes up one enormous gallery wall.

"I just want to continue painting different visions I have," says the creator of this immersive art experience, visual artist Ricardo "Apex" Richey. He got his start tagging the streets of San Francisco in the early 1980s, perfecting his now-revered, precise hand forms inside Muni buses and walls around the city.

"Reflected," this new solo show, plays on the entrance into the gallery world of an art form once done covertly on exterior walls. He's taking graffiti and, like artists before him, skewing and reimagining it. "Abstracting the notion of Apex," he tells me.

With the current mania for street art-inspired pieces, Apex has been able to make a career of his work. He capitalizes on the legions of graff-nerd followers on his social networks, and his drive to refract and skew the recognizable shape of graffiti in endless ways. The 941 Geary show was inspired by an iPhone app that allowed him to mirror pre-existing works. After speaking with Justin Giarla, founder of 941 and the rest of the White Walls

family of urban art galleries, the two decided the idea merited more exploration.

But during the same week "Reflection" opened, Apex's personal life was morphing as well. After three years in an epic factory-cum-studio on Market and Sixth Street, his building was sold and he was out. Goodbye to its 13-foot ceilings and the rotating, 10-foot high windows that look out on Market.

And goodbye to the museum he'd been curating upstairs on the roof, where SF street artists Chez and Neon had contributed massive works, among others. Painted vegetation by muralist Mona Caron curled to the sun in a piece one could nearly see from Trailhead, the pop-up cafe down the street in the Renoir Hotel whose back wall, by chance, is graced by a collaboration mural done by Caron and Apex.

If you wander around the Mid-Market neighborhood, it's not hard to see that Apex spends his nights working in a neighborhood studio. He's certainly left his mark. The first piece in the area was Yerba Buena Liquors' sign, years ago. Since then he's painted all over the place. The corner of Turk, Mason, and Market Streets is graced by a super-burner of his, a phrase coined to describe his pieces that use hundreds of hues of aerosol.

"I would love to stay there," he tells me at his new FiDi day job (more on that in a sec.) "In that regard, this is kind of sad." But Apex knew he was in the studio and roof space on borrowed time — rumors had swirled since he first moved in that the building was for sale. He sees the "gradient" of

real estate prices, that Sixth Street was an anomaly in a ridiculously expensive city to live in.

"On one hand it sucks, on the other, I understand it. Overall, it's better for the city." He's looking for a new space anywhere in the "industrial band" that loops between his old studio and Potrero Hill, hoping to get lucky with one of the city's few remaining industrial spaces.

And, as his solo show is testament, he's not letting the forced move stop him. That day job? He bought a coffee kiosk. The street art is him "trying to be mature," he says, laughing as he talks about Otis Cafe, the Four Barrel-equipped stand he's set up in the Otis Lounge nightclub entryway (25 Maiden, SF) where you can now find him weekdays from 7am to 3:30pm.

"This idea popped into my head," he says. "Coffee cart, that's a low end startup." The Maiden Lane micro-'hood lacks designer coffee, and on the day I visit, new regulars are already lining up.

For Apex, the kiosk is just product of a creative mind. "I feel very blessed, fortunate," he muses. "Like, I'm an idea person. Painting, art allows me to get the most of those ideas to come to light." The Otis Cafe sandwich board and cart bear Apex's signature loops of color — a new home in the downtown area for the artist himself. **SFBG**

"REFLECTED"  
Through Jan. 5  
941 Geary, SF  
(415) 931-2500  
www.941geary.com

**\*VOTED BEST DIVE BAR AGAIN\***

WED 11/28	7PM	RED HOTS BURLESQUE	\$5-10
	8PM	OMG! KARAOKE	NOS
	9PM	TURTLE RISING, MUMBLE MUMBLE	(POP / PUNK) \$3
THU 11/29	8PM	THE SORE THUMBS, YEAR OF THE FIST, CUSTOM KICKS	(PUNK / POWER POP) \$7
FRI 11/30	5:30PM	FREE OYSTERS ON THE HALF SHELL	
	6PM	DJ'S CARMEN&MIRANDA	(JUNK/DISCO/POP) NOS
	7:30PM	RED HOTS BURLESQUE	
	9PM	FEDORABLE QUEER DANCE PARTY	NOS
SAT 12/1	3PM	WINTER LIVING WITH HARD FRENCH	
SUN 12/2	3PM	SWAGGER LIKE US	
	8PM	THE LIZ O SHOW, JUNKYARD ACADEMY, THE SUGAR PONIES	(ROCK) \$5
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TUE 12/4	7PM	THE ELECTROPHILIACS, STEEL & CAMFLOUGE, THE LOOSE CANNONS	(ROCK) \$5

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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's web-site to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

WEDNESDAY 28

ROCK/BLUES/HIP-HOP

**Joe Brookes, Joseph Vincent, Mike Mains and the Branches** Bottom of the Hill. 8pm, \$12.  
**Cast of Clowns, Melvin Seals** Brick and Mortar Music Hall. 9pm, \$15-\$20.  
**French Cassettes, Brolly, Black Cobra Vipers** Elbo Room. 9pm, \$10.

**"Mustache Gracias"** Thee Parkside. 6pm, \$5. Movember team bash with Soonest, Shanklys.  
**Soul Train Revival feat. Ziek McCarter** Boom Boom Room. 8pm, \$5.  
**Spiral Electric** Knockout. 9pm, \$6.  
**Tartufi, By Sunlight** Cafe Du Nord. 8:30pm, \$8.  
**Third Date, Alibaster and the Original Bastards** Hotel Utah. 8pm, \$8.  
**Upstairs Downstairs, Former Friends of Young Americans, Thralls** Hemlock Tavern. 8:30pm, \$7.  
**World Party** Great American Music Hall. 8pm, \$26.  
**Greg Zema vs Jason Marion** Johnny Foley's Dueling Pianos. 9:30pm, free.

JAZZ/NEW MUSIC

**Dink Dink Dink, Gaucho, Eric Garland's**

**Jazz Session** Amnesia. 7pm, free.  
**Kenny G Holiday Show** Yoshi's SF. 8pm, \$50; 10pm, \$40.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.  
**Coo-Yah!** Slate Bar, 2925 16th St, SF; [www.slate-sf.com](http://www.slate-sf.com). 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.  
**Full-Step!** Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.  
**Hardcore Humpday Happy Hour** RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.

MITCH WOODS PLAY BISCUITS AND BLUES SAT/1.



**Martini Lounge** John Colins, 138 Minna, SF; [www.johncolins.com](http://www.johncolins.com). 7pm. With DJ Mark Divita.

**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

THURSDAY 29

ROCK/BLUES/HIP-HOP.

**Becky White and the Secret Mission, These Old Wounds, Bye Bye Blackbirds** Bottom of the Hill. 9pm, \$10.  
**B. Hamilton, Twin Steps, Windham Flats** Amnesia. 9pm, \$5-\$7.  
**Branches, Before the Brave, Flying Childres** Cafe Du Nord. 8:30pm, \$10.  
**Ralph Carney's Serious Jass Project, Cottontails** Chapel, 777 Valencia, SF; [www.thechapelsf.com](http://www.thechapelsf.com). 9pm, \$10.  
**Chevin Blondfire, popscene DJs** Rickshaw Stop. 9:30pm, \$10.  
**Cool Ghouls, Prism Tats, Fronds** Hemlock Tavern. 8:30pm, \$6.  
**Damir** Johnny Foley's. 9pm, free.  
**Grant Farm, Huckie, David Jacobs-Strain** Boom Boom Room. 8pm, \$8.  
**Django Mack** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 8:30pm, free.  
**New Orleans Suspects, Johnny Vidacovich Trio** Brick and Mortar Music Hall. 9pm, \$12-\$20.  
**"Silicon Valley Rocks"** DNA Lounge. 7pm, \$35-\$85, all ages. With Happy Fangs, Speechwriters LLC, Lord British, Allen Mask, Ingar Brown and the Future Funk, and more.  
**Sporting Life, Brown Shoe, Dear Country** Thee Parkside. 9pm, \$8.  
**Toad the Wet Sprocket, Megan Slankard** Great American Music Hall. 8pm, \$26.  
**Rags Tuttle vs Greg Zema** Johnny Foley's Dueling Pianos. 9:30pm, free.  
**Walk Off the Earth, Selah Su, Mowgli's** Regency Ballroom. 7:30pm, \$22.

JAZZ/NEW MUSIC

**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.  
**Kenny G Holiday Show** Yoshi's SF. 8pm, \$60; 10pm, \$50.  
**Marlena Shaw** Rrazz Room. 8pm, \$35-\$40.

FOLK/WORLD/COUNTRY

**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; [www.twanghonkytonk.com](http://www.twanghonkytonk.com). 5pm. Live country music.

DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ -host Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.  
**Base: Sian, Marija Dunn, J Remy** Vessel, 85 Campton Place, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, \$10.  
**Ritual Dubstep** Temple. 10pm-3am, \$5. Trap and bass.

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# MUSIC LISTINGS

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**Dancing Ghosts** Cat Club. 9:30pm, \$3-\$7. Darkwave dance party with DJs Xander, Daniel Skellington, Tomas Diablo, and Batkat.  
**Joe** Lookout, 3600 16th St., SF; [www.look-outsf.com](http://www.look-outsf.com). 9pm. Eight rotating DJs, shirt-off drink specials.  
**Lighthouse with Mountaincount, King's Ransom, Wentworth, Taylor Fife** Raven Bar and Lounge, 1151 Folsom, SF; [www.raven-barsf.com](http://www.raven-barsf.com). 10pm, free.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.  
**Project Mayhem** DNA Lounge. 9pm, \$10-\$15, 18+. With Megalodon, Liam Shy, Atom One, Sam F.

## SATURDAY 1

### ROCK/BLUES/HIP-HOP

**And And And, Campbell, Apartment** Amnesia. 9pm, \$7-\$10.  
**Paul Banks and the Neighborhood** Slim's. 9pm, \$18.  
**Mark Bettencourt and the Aftermath Band** Johnny Foley's. 9pm, free.  
**Fracas, Fucking Buckaroos, Tiger Honey Pot, Rinds** Knockout. 3-8pm, \$5.  
**Sean Hayes, Birds of Chicago** Independent. 9pm, \$20-\$30.  
**Low Rollers** Riptide. 9:30pm, free.  
**Mike Dillon Band, C-Money and the Players** Boom Boom Room. 8pm, \$15.  
**New Orleans Suspects, Johnny Vidacovich** Trio Brick and Mortar Music Hall. 9pm, \$17-\$25.

**Niners, Hoot Hoots, Future Space and Time** Hemlock Tavern. 9:30pm, \$7.  
**oOoOo, Metal Mother, WiToWMaKeR** Milk Bar. 9pm, \$10.  
**Outbound, Creak, Tell River, Misisipi Mike** Red Devil Lounge. 9pm, \$10.  
**Marshall Payne, Pep Love, Equipto, Rec League** Cafe Du Nord. 9pm, \$15.  
**Mitch Woods and His Rocket 88s** Biscuits and Blues. 8 and 10pm, \$20.  
**Wovenhand, Vir, Yassou Benedict** Bottom of the Hill. 10pm, \$14.  
**Greg Zema, Nathan Temby, Jason Marion** Johnny Foley's Dueling Pianos. 9pm, free.

### JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; [www.audium.org](http://www.audium.org). 8:30pm, \$20. Theater of sound-sculptured space.  
**Kenny G Holiday Show** Yoshi's SF. 8pm,

\$75; 10pm, \$65.  
**Marlena Shaw** Razz Room. 7 and 9:30pm, \$35-\$40.

### FOLK/WORLD/COUNTRY

**Americana Jukebox: Hillfolk Noir vs Snap Jackson** Plough and Stars. 9pm, \$6-\$10.  
**San Francisco Renaissance Voices** Seventh Avenue Presbyterian Church, 1329 Seventh Ave., SF; [www.sfrv.org](http://www.sfrv.org) 7:30pm, free.

### DANCE CLUBS

**Bearracuda's Fourth Annual Holiday Party** Rickshaw Stop. 9:30pm, \$6-\$8.  
**Bootie SF** DNA Lounge. 9pm, \$15.  
**Cockfight** Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys.  
**Foundation** Som., 2925 16th St, SF; (415)

558-8521. 10pm, \$5-\$10. DJs Shortkut, Apollo, Mr. E, Fran Boogie spin hip-hop, dancehall, funk, and salsa.  
**Go Bang! Turns Four** Stud. 9pm, \$7. Atomic dancefloor disco action with Ken Vulsion, Nicky B, Tres Lingerie, and more.  
**Haceteria** Deco Lounge, 510 Larkin, SF; [www.decosf.com](http://www.decosf.com). 9pm, free before 11pm, \$3 after.  
**Holidaze 3.0** Public Works. 9pm, \$15. Presented by Distrikt, with D-Formation and more.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.  
**Swank: Pheeto Dubfunk, David Gregory, Lucas Med Vessel**, 85 Campton Place, SF;

CONTINUES ON PAGE 30 >>

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SAT 12/8  
**PLANET BOOTY**  
 HOTTUB DJs

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MUSIC LISTINGS

CONT>>

www.vesselsf.com. 10pm, \$20-\$30.  
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 2

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues. 7 and 9pm, \$15.  
Ascetic Junkies 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, free.  
“Battle of the Bands” DNA Lounge. 5pm, \$12, all ages.  
Jack Davey Brick and Mortar Music Hall. 9pm, \$7-\$10.  
Fling, Strange Vine, Highlands, Loomers Cafe Du Nord. 8:30pm, \$8.



Kinky Independent. 9pm, \$25.  
Wesley Morgan and Trio Deluzxe, Dirty Hand Family Band Boom Boom Room. 8pm, \$5.  
Jonathan Richman Great American Music Hall. 8pm, \$16.  
“San Francisco Rock Projects Second

MARLENA SHAW PLAYS THE RRAZZ ROOM THU/28-SUN/2.

Annual Holiday Prom” Rickshaw Stop. 4pm, \$20. With Shannon and the Clams, Bob Saggeth, and more.  
Terry Savastano Johnny Foley’s. 9pm, free.  
Virgil Shaw, Matty Charles, Lady Crooners Hemlock Tavern. 6pm, \$7.  
Nathan Temby vs Jason Marion Johnny Foley’s Dueling Pianos. 9pm, free.  
Whitehorse Hotel Utah. 9pm.

JAZZ/NEW MUSIC

“Don Reed’s East 14th: A Benefit for 510akland” Yoshi’s SF. 7pm, \$25, 17+.  
Kally Price Old Blues and Jazz Band Amnesia. 8pm, \$5.  
Marlena Shaw Razz Room. 7pm, \$35-\$40.  
29th Street Swingtet Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

“Twang Sunday” Thee Parkside. 4pm, free. With Morning Glory, Dead City Riot, Bum City Saints.

DANCE CLUBS

Jack Lookout, 3600 16th St, SF; www.look-outsf.com. 3pm, \$2.

MONDAY 3

ROCK/BLUES/HIP-HOP

Bison Bison Hemlock Tavern. 6pm, \$5.  
Damir Johnny Foley’s. 9pm, free.  
Death Grips Slim’s. 8pm, \$20.  
Matt Hill Biscuits and Blues. 8 and 10pm, \$15.  
Luke Sweeney and Wet Dreams, Dry Magic, Upstairs Downstairs, Matt Baldwin Brick and Mortar Music Hall. 8pm, free.

WEDNESDAY 11/28  
8PM • \$8 ADV & DOOR

• Third Date

• Alabaster and the Original Bastards

• Remedy

THURSDAY 11/29  
9PM • \$10 ADV & \$12 DOOR

• Lawrence Arabia

• Golden Animals

• Andrew Keoghan

FRIDAY 11/30  
9PM • \$8 ADV & \$10 DOOR

• Polecat

• Windy Hill

SATURDAY 12/01  
9PM • \$10 ADV & DOOR

• Terraplane Sun

• The Record Company

• The New Thoreaus

SUNDAY 12/02  
9PM • \$8 ADV & \$10 DOOR

• Whitehorse

• The Humours

MONDAY 12/03  
8PM • \$FREE

Bay Guardian Readers Poll Best Open Mic

• Open mic with Brendan Getzell

TUESDAY 12/04  
8PM • \$8 ADV & DOOR

• The Family Crest

• Low Magic

• Garage Voice

WEDNESDAY 12/05  
8PM • \$8 ADV & DOOR

• Awna Teixeira

• The Adversary

• Redwood Son

THURSDAY 12/06  
9PM • \$7 ADV & \$7-10 DOOR

• Small Town Therapy

• T Sisters

FRIDAY 12/07  
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• Fort Atlantic

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THURSDAY NOVEMBER 29TH 8:30PM \$10 (INDIE)

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FRIDAY NOVEMBER 30TH 9PM \$20 (ROCK)

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SATURDAY DECEMBER 1ST 9PM \$15 (HIP-HOP)

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DECEMBER 4TH 9:30PM \$12/\$15 (ROCK/POP)

SANDI THOM (BAND) WITH SPECIAL GUEST FRANCESCA LEE (BAND)

SATURDAY DECEMBER 8TH 8PM \$18/\$25 (ROCK/POP) ALL AGES

UPSTAIRS AT THE SWEDISH HALL: KC TURNER'S 30TH BIRTHDAY BASH FEATURING: MEGAN SLANKARD MATT THE ELECTRICIAN STEVE POLTZ

SATURDAY DECEMBER 8TH 8:30PM \$12 (SWING/STEAMPUNK)

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THURSDAY DECEMBER 13TH 8:30PM \$10/\$12 (INDIE)

LOVING CUP PRESENTS: SAM CHASE AND THE FUNCTION-AL ALCOHOLICS SLEEPING GIANT

SATURDAY DECEMBER 15TH 8:30PM \$10 (INDIE)

LOVING CUP PRESENTS: FAMILY FOLK EXPLOSION FP0DBPOD

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12/20 POWDER

12/21 THE FIRST CHURCH OF THE SACRED SILVERSEXUAL

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ELBO ROOM PRESENTS AFROLICIOUS WITH DJ/HOST PLEASUREMAKER PLUS RESIDENT PERCUSSIONISTS

FRI 11/30 9:30PM \$8

ELBO ROOM PRESENTS DIRTY GHOSTS ZIG ZAGS GLITZ

SAT 12/1 10PM \$10

SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 12/2 9PM FREE B4 9:30PM \$6 AFTER

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MON 12/3

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ELBO ROOM PRESENTS MYSTIC MAN & LAKAY SARAVAZAMBA

WED 12/5 9PM \$7

ELBO ROOM PRESENTS FRANCO NERO THE TRITONICS DJ ADAM (SF VINTAGE REGGAE SOCIETY)

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FRI 12/7 VHOL/LAWLESS

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SUN 12/9 DUB MISSION: DJ SEP, U9LIFT

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# MUSIC LISTINGS

## JAZZ/NEW MUSIC

**Sharon McNight: Twisted Xmas Razz**  
Room. 8pm, \$30.

## FOLK/WORLD/COUNTRY

**Belle Monroe and Her Brewglass Boys**  
Amnesia. 9pm.

**KC Turner** Osteria, 3277 Sacramento, SF;  
Facebook: Acoustic Bistro. 7pm, free.

## DANCE CLUBS

**Crazy Mondays** Beauty Bar, 2299 Mission,  
SF; www.thebeautybar.com. 10pm, free. Hip-  
hop and other stuff.

**Death Guild** DNA Lounge. 9:30pm, \$3-\$5.  
Gothic, industrial, and synthpop with Joe  
Radio, Decay, and Melting Girl.

**M.O.M.** Madrone Art Bar. 6pm, free. DJs  
Timoteo Gigante, Gordo Cabeza, and Chris

Phlek playing all Motown every Monday.  
**Soul Cafe** John Collins Lounge, 138 Minna,  
SF; www.johncolins.com. 9pm. R&B, Hip-

Hop, Neosoul, reggae, dancehall, and more  
with DJ Jerry Ross.  
**Vibes'N'Stuff** El Amigo Bar, 3355 Mission,



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PHOTO BY TRAVIS SHOTWELL

SF; (415) 852-0092. 10pm, free. Conscious  
jazz and hip-hop with DJs Luce Lucy, Vinnie  
Esparza, and more.

## TUESDAY 4

## ROCK/BLUES/HIP-HOP

**Bad Weather California**, Jason Anderson,  
Dyllan Hersey Hemlock Tavern. 8:30pm, \$8.  
**Electrophiliacs**, **Loose Cannons**, **Steel and**  
**Camouflage** El Rio. 8:15pm, \$5.

**Jesus and the Rabbis** Boom Boom Room.  
8pm, \$5.

**Taj Mahal** Independent. 8pm, \$40.

**Major Powers and the Lo-Fi Symphony**  
Amnesia. 9pm.

**Meat Hook and the Vital Organs**, Jackal  
**Fleece**, **Belligerator** DJ Meanie Martini  
Knockout. 9:30pm, \$6.

**Moon Duo**, **Life/Coach**, **Disappearing**  
**People**, DJ **The Duke of Windsor** Bottom of  
the Hill. 8pm, \$12.

**Mystic Man and Lakay**, **SaravaZamba** Elbo  
Room. 9pm, \$8.

**Stan Erhart Band** Johnny Foley's. 9pm, free.  
**Sandi Thom**, **Francesca Lee** Cafe Du Nord.

9:30pm, \$12-\$15.

**3 Inches of Blood**, **Huntress**, **Hookers**,  
**Name** Thee Parkside. 8pm, \$12.

**Trails and Ways**, **Cayucos**, **Tambo Rays**  
Brick and Mortar Music Hall. 9pm, free.

## JAZZ/NEW MUSIC

**Del Sol String Days** Z Space. 7pm, free. Del  
Sol String Quartet and composer Gabriela Lena  
Frank workshop music by student composers.

**Sharon McNight: Twisted Xmas Razz**  
Room. 8pm, \$30.

**Tuck and Patti** Yoshi's SF. 8pm, \$20. **SFBG**



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Honey in the  
Rock*

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# STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**A Christmas Carol** Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-95. Opens Fri/30, 7pm. Runs Tue-Sat, 7pm (no evening performance Dec 6, 11, or 18; also 2pm matinees Sat/1, Dec 8, 12, 15, 21, and 22; Sun, 5:30pm (also 1pm matinees Dec 9, 16, 23); Dec 24, 1pm. Through Dec 24. American Conservatory Theater's annual holiday performance features James Carpenter as Scrooge.

**The Marvelous Wonderettes** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$27-46. Previews Fri/30-Sat/1 and Dec 5-7, 8pm; Sun/2, 2pm. Opens Dec 8, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm (no show Dec 23). Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.

**The New California** Traveling Jewish Theater, 470 Florida, SF; [www.piano-fight.com](http://www.piano-fight.com). \$20-25. Opens Wed/28, 8pm. Runs Wed, 8pm. Through Dec 19. PianoFight Productions' female-centric sketch comedy group ForePlays presents an all-new variety show.

**Pal Joey** Eureka Theatre, 215 Jackson, SF; [www.42ndstreetmoon.org](http://www.42ndstreetmoon.org). \$25-75. Previews Wed/28, 7pm; Thu/29-Fri/30, 8pm. Opens Sat/1, 6pm. Runs Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Dec 16. 42nd Street Moon performs the Rodgers and Hart classic.

### BAY AREA

**Big River** TheatreWorks, 1305 Middlefield, Palo Alto; [www.theatreworks.org](http://www.theatreworks.org). \$23-73. Previews Wed/28, 7:30pm; Thu/29-Fri/30, 8pm. Opens Sat/1, 2 and 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Dec 30. TheatreWorks performs the Tony-winning musical based on Mark Twain's Huck Finn stories.

**Dracula** Berkeley Community Church, 1802 Fairview, Berk; [www.infernotheatre.org](http://www.infernotheatre.org). \$12-25. Opens Thu/29, 8pm. Runs Thu and Sat-Sun, 8pm; Fri, 9pm. Through Dec 16. Inferno Theatre Company performs Giulio Cesare Perrone's adaptation of the Bram Stoker classic.

**Woyzeck** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$23-35. Previews Thu/29 and Dec 5-6, 7pm; Fri/30-Sat/1, 8pm; Sun/2, 5pm. Opens Dec 7, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner.

### ONGOING

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**History: The Musical** Un-Scripted Theater, 533 Sutter, SF; [www.un-scripted.com](http://www.un-scripted.com). \$10-20. Thu-Sat, 8pm. Through Dec 22. The Un-Scripted Theater Company performs "an unscripted romp through Western history."

**Hysterical, Historical San Francisco: Holiday Edition** Alcove Theater, 414 Mason, Ste 502, SF; [www.thealcovetheater.com](http://www.thealcovetheater.com). \$25-40. Fri-Sat and Dec 26-31, 9pm. Through Dec 31. Comedian Kurt Weitzmann takes on San



Francisco history, adding some holiday flair along the way.

**The Rainmaker** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.org](http://www.sheltontheater.org). \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

**Slugs and Kicks** Thick House, 1695 18th St, SF; [www.therhino.org](http://www.therhino.org). \$15-30. Previews Wed/28, 8pm. Opens Thu/29, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through Dec 9. Theatre Rhinoceros performs John Fisher's play about the off-stage drama at a college theater company.

**Speed-the-Plow** Actors Theatre of San Francisco, 855 Bush, SF; [www.actorstheatresf.org](http://www.actorstheatresf.org). \$26-38. Wed-Sat, 8pm. Extended through Dec 21. Actors Theatre of San Francisco performs the David Mamet drama.

**The Submission** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctc-sf.org](http://www.nctc-sf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 16. New Conservatory Theatre Center performs Jeff Talbott's drama about a playwright who falsifies his identity when he enters his latest work into a prestigious theater festival.

**Superior Donuts** Gough Street Playhouse, 1622 Gough, SF; [www.custommade.org](http://www.custommade.org). \$25-30. Thu-Sat, 8pm; Sun, 7pm. Through Dec 2. Consider the doughnut: an infinite ring of fried dough and glaze, simple, unassuming, ubiquitous. Once a staple of on-the-go breakfasts and on-the-road snacking, the doughnut has gone into decline, assaulted on all sides by nutritionists, tastier pastries, and luxury branding. Arthur (Don Wood), the aging protagonist of Tracy Letts' *Superior Donuts*, has failed to see the writing on the wall, perhaps for decades, as his family doughnut shop, whose regulars include a feisty bag lady (Vicki Siegel) and a pair of beat cops (Ariane Owens, Emmanuel Lee), struggles to compete with the Starbucks across the street and the changing mores and values of the neighborhood demographic. Enter Franco (Chris Marsol), a likable youthful hustler in desperate need of a job, who sees potential in Arthur's decrepit shop: poetry readings! Bran muffins! A liquor license! Drawn to each other by mutual loneliness the two warily navigate the waters of friendship, despite their obvious gaps in age, ambition, and fashion sense (Franco to Arthur: "the Grateful Dead aren't hiring anymore"). Custom Made's production, directed by Marilyn Langbehn, breathes vibrancy into a gentrifying corner of Chicago, thanks especially to Chris Marsol, whose Franco is bold, intelligent and thwarted, and Don Wood, who plays Arthur like a man frozen in ice, whose eventual thaw speaks to the restorative powers of possibility. (Gluckstern)

**The Waiting Period** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Dec 8. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

### BAY AREA

**It's a Wonderful Life: A Live Radio Play** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$36-57. Tue and Thu-Sat, 8pm (also Sat/1 and Dec 15, 2pm; Dec 6, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Dec 16. Marin Theatre Company performs Joe Landry's live radio play adaptation of the classic Capra film.

**Toil and Trouble** La Val's Subterranean, 1834 Euclid, Berk; [www.impact-theatre.com](http://www.impact-theatre.com). \$10-20. Thu-Sat, 8pm (no show Thu/22). Through Dec 8. For a theater company known for its radical interpretations of the Shakespearean canon, a play such as Lauren Gunderson's *Toil and Trouble*, a goofy Generation Why retelling of *Macbeth*, is a particularly good fit for Impact Theatre. Whittled down to a dynamic three-character chamber play featuring delusional slackers plotting to turn their MBAs and nebulous SF Giants connections into a bloodless takeover of a remote island nation rather than get crappy café jobs to pay the rent, *Toil* throws baseball, investors, Wikipedia, fortune cookies, hypothetical sex, and real violence into one cauldron, letting them bubble and froth throughout the piece. The so-crazy-it-might-just-work plan hatched by Adam (Michael Delaney), a relentlessly cheerful narcissist, quickly leads to tension between the three, especially once the potential payout is estimated at 30 million dollars, and before their plot is even finalized, a tenuous, murderous alliance forms between the insufferably wimpy Matt (Will Hand) and the rage-aholic Beth (Jeanette Penley). All three actors play their all-too-familiar characters to the hilt, and Josh Costello's direction is deft and assured. A surprise twist subverts the expected lull of tragedy, and all is resolved, more or less, in a manner more appropriate to this time and place than Shakespeare's, though not without some grand sound and fury beforehand, signifying both. (Gluckstern)

**The White Snake** Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-99. Tue and Thu-Sat, 8pm (also Nov 29, Dec 13, and Sat, 2pm; no matinee Dec 1; no show Thu/22); Sun, 2 and 7pm. Through Dec 23. Mary Zimmerman (*Metamorphoses*) returns to Berkeley Rep with this classic romance adapted from a Chinese legend. **SFBG**

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# ON THE CHEAP

Listings compiled by George McIntire. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 28

**The Guardian presents: Goldies Afterparty** 111 Minna, SF. [www.sfbg.com](http://www.sfbg.com). 9pm, free. Perhaps you caught the paper last week — you know, the one with all the mega-talented rising art stars? That'd be the Goldies. Tonight, our honorees get their actual awards and to celebrate, we're throwing a totally free, totally amazing afterparty featuring DJ Bus Station John and performances by Kat Marie Yoas, Mad Noise, and Dr. Zebrovski. Gold attire is encouraged, as are winter formal looks.

**Grant 121: The Best of Young Brazilian Novelists** Green Apple Books, 506 Clement Street, SF. (415) 387-2272. . 7pm, free. Brazil well on its way to becoming an economic super power, and it's going to need some adept writers to chronicle its ascent. Scratch that, it already has plenty: Crisiliano Aguiar and Vinicius Jatoba are among their number. The two will be reading about modern Brazilian society from the latest issue of Granta Magazine.

**Ferocious Reality** Tosca Café, 242 Columbus, SF. (415) 986-9651. . 7-9pm, free. Eric Ames penned *Ferocious Reality: Documentary according to Werner Herzog*, an examination of more than 25 of Werner Herzog's films. If you're a Herzog head or simply curious about his work, come for a conversation and Q&A at this book-signing with Professor Ames.

## THURSDAY 29

**Collecting 2.0** Contemporary Jewish Museum, 736 Mission, SF. (415) 655-7800. . 6:30-8pm, free — \$5. Does the Internet enhance or detract from experiencing art? How has the Internet affected our ability to collect art? These questions and others like them will be at the center of the discourse at this event where curators, gallerists, collectors, and other art world denizens will come together to expound on the Internet's influence on modern creativity.

## FRIDAY 30

**SCRAP Art Fair** Arc Gallery, 1246 Folsom, SF. (415) 298-7969. . Through January/9. Opening reception: 6:30-9pm, free. One person's trash is another person's art supply. Arc Gallery presents its fourth exhibition of creatively-used pieces of scrap taken from landfills and used as tools for art. The show's purpose, however, isn't just to say, "hey you can make art out of trash!" Rather, it expands our notion of where art can come from, and promotes reuse.

**Call Me Home** Gallery Carte Blanche, 973 Valencia, SF. (415) 821-1055. . Through Jan. 23. Opening reception: 6-9pm, free. If you're a proud San Franciscan, check out this event to make your chest swell and tears surface. "Call Me Home: A Photographic Journey in San Francisco" is presented by the one-year old Carte Blanche Gallery and features the works of five photographers.



**ROBERT HAEMMERLING'S JUNKYARD DOG IS ONE TREASURE YOU CAN COP AT THE SCRAP ART FAIR (FRI/30).**

PHOTO COURTESY SCRAP

## SATURDAY 1

**Paxton Gate Anniversary Party** Paxton Gate, 824 Valencia, SF. (415) 824-1872. . 8-10pm, free. The eccentric shop will be celebrating two decades at its Valencia location in carnival-like fashion. Among the fanfare will be contortionists, stilt walkers, and the sounds of "Shovelman" in addition to an open bar of courtesy of Hendrick's Gin.

**Palestinian Gifts Bazaar** Middle East Children's Alliance, 1101 Eighth St., Berk. (510) 548-0542. Also Sun/2, 10am-5pm, free. Come peruse this superb emporium of elegantly fashioned items from across the Middle East. If you got someone special in your life who lives from things like pure olive oil soap, exotic scarves & shawls, and hand-blown glassware, make sure you circle this event for your holiday shopping to-do list.

## SUNDAY 2

**Psychotherapy Institute Art Show and Sale** Psychotherapy Institute, 2322 Carleton, Berk. (510) 548-2250. Noon-5pm, free. Support local artists and the advancement of the study of psychotherapy at this art sale benefiting the Psychotherapy Institute of Berkeley. The event, which also celebrates the 40th anniversary of the institute, features work from artists like Joan Alexander, Jim Fishman, and Jane Reynolds. **Readings on Cinema: The Truman Show** Pacific Film Archive Theater, 2575 Bancroft, Berk. (510) 642-1124. 5:20pm, \$5.50-13.50. I'm sure we've all had the feeling that each one of us is the star of our very own "Truman Show" because if someone else had his or her own Truman show, you'd know about it right? Well this feeling of screens staring at you is what motivated Bay Area film historian David Thomson to pen his latest book, *The Big Screen: The Story of the Movies—and What They Have Done to US*. In this book event Thomson plans to illustrate the concepts of his book via the existential comedy *The Truman Show*.

## TUESDAY 4

**Wood Shoppe Free Concert Series** Brick and Mortar Music Hall, 1710 Mission, SF. (415) 371-1631. . 8pm, free. A free concert is like a 72 degree day in the city — you've just gotta take advantage. Participating in this free concert series occurring on the first Tuesday of every month is Oakland DIY pop outfit Trails and Ways, music theorist Cayucas, and garage psych-poppers The Tambo Rays. **SFBG**

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**Back to 1942** Multiple storylines wend through Feng Xiaogang's historical epic about a devastating drought that brought famine to China's Henan province. Abandoned by their government, millions of refugees would eventually die in a situation compounded by corrupt officials, the Chinese army's demands on the region's nonexistent grain stores, and looming Japanese troops. The scenes from the road are grim, on both small (a desperate family tries to trade their child for grain) and larger (Japanese bombing raids, cannibalism) scales — though there are moments of hope, as when rival families put aside their differences to help a pregnant daughter. (Hope doesn't last, though: when the baby is born, the half-dead mother mutters, "Kill it.") Meanwhile, an American journalist (Adrien Brody) chases the story with the help of a priest (Tim Robbins, working a distracting accent); after witnessing horrors in Henan, his reporting helps nudge the government into action, however slightly. It would take an exceptionally even hand to prevent this heavily tragic material from sliding face first into melodrama, something *Back to 1942* doesn't even attempt to do. Whether you feel moved or manipulated is up to you. (2:26) *Presidio*. (Eddy) **The Collection** A young woman is kidnapped by a torture-happy killer. (1:23)

**Dragon** Donnie Yen and Takeshi Kaneshiro star in this detective-meets-*wuxia* film set in 1917 China. (1:51) **Just 45 Minutes From Broadway** Henry Jaglom's latest is about a struggling actor who heads to upstate New York for a her eclectic family's Passover Seder. (1:59) *Roxie*.

**Killing Them Softly** Lowest-level criminal fuck-wits Frankie (Scoot McNairy) and Russell (Ben Mendelsohn) are hired to rob a mob gambling den, a task which miraculously they fail to blow. Nevertheless, the repercussions are swift and harsh, as a middleman suit (Richard Jenkins) to the unseen bosses brings in one hitman (Brad Pitt), who brings in another (James Gandolfini) to figure out who the thieves are and administer extreme justice. Based on a 1970s novel by George V. Higgins, this latest collaboration by Pitt and director-scenarist Andrew Dominik would appear superficially to be a surer commercial bet after the box-office failure of their last, 2007's *The Assassination of Jesse James By the Coward Robert Ford* — one of the great films of the last decade. But if you're looking for action thrills or even Guy Ritchie-style swaggering mantalk (though there is some of that), you'll be disappointed to find *Killing* more in the abstracted

crime drama arena of *Drive* (2011) or *The American* (2010), landing somewhere between the riveting former and the arid latter. This meticulously crafted tale is never less than compelling in imaginative direction and expert performance, but it still carries a certain unshakable air of so-what. Some may be turned off by just how vividly unpleasant Mendelsohn's junkie and Gandolfini's alchie are. Others will shrug at the wisdom of re-setting this story in the fall of 2008, with financial-infrastructure collapse and the hollow promise of President-elect Obama's "Change" providing ironical background noise. It's all a little too little, too soon. (1:37) *Four Star, Marina*. (Harvey)

**Starlet** Fresh off the bus from Florida, Jane (Dree Hemingway, daughter of the perennially undervalued Mariel) is living an indolent existence in the San Fernando Valley — it takes a while for us to realize she even has a job, albeit a pretty irregular and undemanding one. (Hint: What movie industry is largely based in the Valley? Second hint: It's not the non-porn one.) Most of the time she just hangs about with her equally immature, similarly employed housemates, tanning and playing with her little dog. When a chance find at a yard sale yields a stash of hidden cash, Jane goes on a brief spending spree, then guiltily tries to return the remaining cash to Sadie (Besedka Johnson). The latter is an extra-cranky elderly woman who has no idea she's missing any money and slams the door in Jane's face before she can explain. Undaunted, perhaps needing some semblance of family in her vapid new life, Jane basically forces her friendship on the old lady, with eventual success albeit a few speed bumps. Sean Baker's film is often an uncomfortable watch, because the dynamic between lead characters is so frequently awkward and discordant. (And also because the other major figures, Jane's housemates played by Stella Maeve and James Ransome, are so completely obnoxious.) But its resistance to easy odd-couple sentimentality ultimately works to *Starlet*'s favor, making the low key (like everything else here) close unexpectedly poignant. Real-life adult entertainment stars Manuel Ferrara and Asa Akira appear as themselves. (1:59) *Opera Plaza, Shattuck*. (Harvey)

ONGOING

**Anna Karenina** Joe Wright broke out of British TV with the 9,000th filmed *Pride and Prejudice* (2005), unnecessary but quite good. Too bad it immediately went to his head. His increasing showiness as director enlivened the silly teenage-superspy avenger fantasy *Hanna* (2011), but it started to get in the way of *Atonement* (2007), a fine book didn't need camera gymnastics to make a great movie. Now it's completely sunk a certified literary masterpiece still waiting for a worthy film adaptation. Keira Knightley plays the titular 19th century St. Petersburg aristocrat whose staid,

SADIE (BESEDKA JOHNSON) AND JANE (DREE HEMINGWAY) IN *STARLET*

PHOTO COURTESY OF MUSIC BOX FILMS



happy-enough existence as a doting mother and dutiful wife (to deglammed Jude Law's honorable but neglectful Karenin) is upended when she enters a mutually passionate affair with dashing military officer Count Vronsky (Aaron Taylor-Johnson, miscast). Scandal and tragedy ensue. There's nothing wrong with the screenplay, by Tom Stoppard no less. What's wrong is Wright's bright idea of staging the whole shebang as if it were indeed staged — a theatrical production in which nearly everything (even a crucial horse race) takes place on a proscenium stage, in the auditorium, or "backstage" among riggings. Whenever we move into a "real" location, the director makes sure that transition draws attention to its own cleverness as possible. What, you might ask, is the point? That the public social mores and society Anna lives in are a sort of "acting"? Like wow. Add to that another brittle, mannered performance by Wright's muse Knightley, and there's no hope of involvement here, let alone empathy — in love with its empty (but very prettily designed) layers of artifice, this movie ends up suffocating all emotion in gilded horseshit. The reversed-fortune romance between Levin (Domhall Gleeson) and Kitty (Alicia Vikander) does work quite well — though since Tolstoy called his novel *Anna Karenina*, it's a pretty bad sign when the subsidiary storyline ends up vastly more engaging than hers. (2:10) *Albany, Metreon, Piedmont, Sundance Kabuki*. (Harvey)

**Chasing Ice** Even wild-eyed neons can might reconsider their declarations that global warming is a hoax after seeing the work of photographer James Balog, whose images of shrinking glaciers offer startling proof that our planet is indeed being

ravaged by climate change (and it's getting exponentially worse). Jeff Orlowski's doc follows Balog and his Extreme Ice Survey team as they brave cruel elements in Iceland, Greenland, and Alaska, using time-lapse cameras to record glacier activity, some of it quite dramatic, over months and years. Balog is an affable subject, doggedly pursuing his work even after multiple knee surgeries make him a less-than-agile hiker, but it's the photographs — as hauntingly beautiful as they are alarming — that make *Chasing Ice* so powerful. Could've done without Scarlett Johansson crooning over the end credits, though. (1:15) *California, Embarcadero*. (Eddy)

**Cloud Atlas** Cramming the six busy storylines of David Mitchell's wildly ambitious novel into just three hours — the average reader might have thought at least 12 would be required — this impressive adaptation directed (in separate parts) by Tom Twyker (1998's *Run Lola Run*) and *Matrix* siblings Lana and Andy Wachowski has a whole lot of narrative to get through, stretching around the globe and over centuries. In the mid 19th century, Jim Sturges's 'sickly American notory endures a long sea voyage as reluctant protector of a runaway-slave stowaway from the Chatham Islands (David Gyasi). In 1931 Belgium, a talented but criminally minded British musician (Ben Whishaw) wheedles his way into the household of a famous but long-inactive composer (Jim Broadbent). A chance encounter sets 1970s San Francisco journalist Luisa (Halle Berry) on the path of a massive cover-up conspiracy, swiftly putting her life in danger. Circa now, a reprobate London publisher's (Broadbent) huge windfall turns into bad luck that gets even worse when he seeks help from his brother (Hugh Grant).

In the not-so-distant future, a disposable "fabri-cant" server to the "consumer" classes (Doona Bae) finds herself plucked from her cog-like life for a rebellious higher purpose. Finally, in an indeterminately distant future after "the Fall," an island tribesman (Tom Hanks) forms a highly ambivalent relationship toward a visitor (Berry) from a more advanced but dying civilization. Mitchell's book was divided into huge novella-sized blocks, with each thread split in two; the film wastes very little time establishing its individual stories before beginning to rapidly intercut between them. That may result in a sense of information (and eventually action) overload, particularly for non-readers, even as it clarifies the connective tissues running throughout. Compression robs some episodes of the cumulative impact they had on the page; the starchy multicasting (which in addition to the above mentioned finds many uses for Hugo Weaving, Keith David, James D'Arcy, and Susan Sarandon) can be a distraction; and there's too much uplift forced on the six tales' summation. Simply put, not everything here works; like the very different *Watchmen*, this is a rather brilliant "impossible adaptation" screenplay (by the directors) than nonetheless can't help but be a bit too much. But so much does work — in alternating currents of satire, melodrama, pulp thriller, dystopian sci-fi, adventure, and so on — that *Cloud Atlas* must be forgiven for being imperfect. If it were perfect, it couldn't possibly sprawl as imaginatively and challengingly as it does, and as mainstream movies very seldom do. (2:52) *California, 1000 Van Ness, SF Center*. (Harvey) **The Comedy** Though it stars Adult Swim personalities Tim Heidecker and Eric Wareheim, and has a

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FILM LISTINGS

seemingly obvious title, *The Comedy* is not what you think it is. Prepare to cringe, be outraged, or (worst of all) be bored, as Heidecker's character — a 35-year-old hipster whose schlubby appearance belies the fact that he's swimming in inherited wealth — drifts around New York, provoking unsuspecting victims with his awkward, obnoxious behavior. He's sarcastic, entitled, and appears to have no actual emotions. It's possible that *The Comedy* (directed by Rick Alverson, who's also credited as a co-writer, though I'd guess some of the film is improvised) is aiming to make a larger statement (generational malaise?), but the film is most notable for its sustained mood of who-gives-a-fuck-ness. Tight close-ups further underscore how self-centered the characters are, a choice designed to heighten the audience's discomfort. You can't engage with anyone in *The Comedy*, but neither can you look away. (1:34) *Roxie*. (Eddy)

**Hitchcock** On the heels of last year's *My Week With Marilyn* comes another biopic about an instantly recognizable celebrity viewed through the lens of a specific film shoot. Here, we have Anthony Hopkins (padded and prosthetic'd) playing the Master of Suspense, mulling over which project to pursue after the success of 1959's *North by Northwest*. Even if you're not a Hitch buff, it's clear from the first scene that *Psycho*, based on Robert Bloch's true crime-inspired pulpy thriller, is looming. We open on "Ed Gein's Farmhouse, 1944;" Gein (Michael Wincott) is seen in his yard, his various heinous crimes — murder, grave-robbing, body-part hoarding, human-skin-mask crafting, etc. — as yet undiscovered. Hitchcock, portrayed by the guy who also played the Gein-inspired Hannibal Lecter, steps into the frame with that familiar droll greeting: "Guhhd evvvveeening." And we're off, following the veteran director as he muses "What if somebody really good made a horror picture?" Though his wife and collaborator, Alma (Helen Mirren), cautions him against doing something simply because everyone tells him not to, he plows ahead; the filmmaking scenes are peppered with behind-the-scenes moments detailed in Stephen Rebello's *Alfred Hitchcock and the Making of Psycho*, the source material for John J. McLaughlin's script. But as the film's tagline — "Behind every *Psycho* is a great woman" — suggests, the relationship between Alma and Hitch is, stubbornly, *Hitchcock's* main focus. While Mirren is effective (and I'm all for seeing a lady who works hard behind the scenes get recognition), the Hitch-at-home subplot exists only to shoehorn more conflict into a tale that's got plenty already. Elsewhere, however, *Hitchcock* director Sacha Gervasi — making his narrative debut after hit 2008 doc *Anvil: The Story of Anvil* — shows stylistic flair, working Hitchcock references into the mise-en-scène. (1:32) *California, Metreon, Sundance Kabuki*. (Eddy)

**Holy Motors** *Holy moly*. Offbeat auteur Leos Carax (1999's *Pola X*) and frequent star Denis Lavant (1991's *Lovers on the Bridge*) collaborate on one of the most bizarrely wonderful films of the year, or any year. Oscar (Lavant) spends every day riding around Paris in a white limo driven by Céline (Edith Scob, whose eerie role in 1960's *Eyes Without a Face* is freely referenced here). After making use of the car's full complement of wigs, theatrical make-up, and costumes, he emerges for "appointments" with unseen "clients," who apparently observe each vignette as it happens. And don't even try to predict what's coming next, or decipher what it all means, beyond an investigation of identity so original you won't believe your eyes. This wickedly humorous trip through motion-capture suits, graveyard photo shoots, teen angst, back-alley gangsters, old age, and more (yep, that's the theme from 1954's *Godzilla* you hear; oh, and yep, that's pop star Kylie Minogue) is equal parts disturbing and delightful. Movies don't get more original or memorable than this. (1:56) *Embarcadero*. (Eddy)

**Life of Pi** Several filmmakers including Alfonso Cuarón, Jean-Pierre Jeunet, and M. Night Shyamalan had a crack at Yann Martel's "unfilmable" novel over the last decade, without success. That turns out to have been a very good thing, since Ang Lee and scenarist David Magee have made probably the best movie possible from the material — arguably even an improvement on it. Framed as the adult protagonist's (Irrfan Khan) lengthy reminiscence to an interested writer (Rafe Spall) it chronicles his youthful experience accompanying his family and animals from their just shuttered zoo on a cargo ship voyage from India to Canada. But a storm capsizes the vessel, stranding teenaged Pi (Suraj Sharma) on a lifeboat with a mini menagerie — albeit one swiftly reduced by the food chain in action to one Richard Parker, a whimsically named Bengal tiger. This uneasy forced cohabitation between Hindu vegetarian and instinctual carnivore is an object lesson in survival as well as a fable

about the existence of God, among other things. Shot in 3D, the movie has plenty of enchanted, original imagery, though its outstanding technical accomplishment may lie more in the application of CGI (rather than stereoscopic photography) to something reasonably intelligent for a change. First-time actor Sharma is a natural, while his costar gives the most remarkable performance by a wild animal this side of Joaquin Phoenix in *The Master*. It's not a perfect film, but it's a charmed, lovely experience. (2:00) *Balboa, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Harvey)

**Lincoln** Distinguished subject matter and an A+ production team (Steven Spielberg directing, Daniel Day-Lewis starring, Tony Kushner adapting Doris Kearns Goodwin, John Williams scoring every emotion juuust so) mean *Lincoln* delivers about what you'd expect: a compelling (if verbose), emotionally resonant (and somehow suspenseful) dramatization of President Lincoln's push to get the 13th amendment passed before the start of his second term. America's neck-deep in the Civil War, and Congress, though now without Southern representation, is profoundly divided on the issue of abolition. Spielberg recreates 1865 Washington as a vibrant, exciting place, albeit one filled with so many recognizable stars it's almost distracting wondering who'll pop up in the next scene: Jared Harris as Ulysses S. Grant! Joseph Gordon-Levitt as Robert Lincoln! Lena Dunham's shirtless boyfriend on *Girls* (Adam Driver) as a soldier! Most notable among the huge cast are John Hawkes, Tim Blake Nelson, and a daffy James Spader as a trio of lobbyists; Sally Field as the troubled First Lady; and likely Oscar contenders Tommy Lee Jones (as winningly cranky Rep. Thaddeus Stevens) and Day-Lewis, who does a reliably great job of disappearing into his iconic role. (2:30) *1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*. (Eddy)

**The Perks of Being a Wallflower** Move over, *Diary of a Wimpy Kid* series — there's a new shrinking-violet social outcast in town. These days, life might not suck quite so hard for 90-pound weaklings in every age category, what with so many films and TV shows exposing, and sometimes even celebrating, the many miseries of childhood and adolescence for all to see. In this case, *Perks* author Stephen Chbosky takes on the directorial duties — both a good and bad thing, much like the teen years. Smart, shy Charlie is starting high school with a host of issues: he's painfully awkward and very alone in the brutal throng, his only friend just committed suicide, and his only simpatico family member was killed in a car accident. Charlie's English teacher Mr. Andersen (Paul Rudd) appears to be his only connection, until the freshman strikes up a conversation with feline, charismatic, shop-class jester Patrick (Ezra Miller) and his magnetic, music- and fun-loving stepister Sam (Emma Watson). Who needs the popular kids? The witty duo head up their gang of coolly uncool outcasts their own, the Wallflowers (not to be confused with the deeply uncool Jakob Dylan combo), and with them, Charlie appears to have found his tribe. Only a few small secrets put a damper on matters: Patrick happens to be gay and involved with football player Brad (Johnny Simmons), who's saddled with a violently conservative father, and Charlie is in love with the already-hooked-up Sam and is frightened that his fragile equilibrium will be destroyed when his new besties graduate and slip out of his life. Displaying empathy and a devotion to emotional truth, Chbosky takes good care of his characters, preserving the complexity and ungainly quirks of their not-so-cartoonish suburbia, though his limitations as a director come to the fore in the murkiness and choppy handled climax that reveals how damaged Charlie truly is. (1:43) *Bridge, Embarcadero, Shattuck*. (Chun)

**Red Dawn** A remake of a 1984 movie that seemed a pretty nutty ideological throwback even during the Reagan Era's revived Cold War air conditioning, *Red Dawn* should have come out a couple years ago, having been shot late 2009. But in the meantime MGM was undergoing yet another seismic financial rupture, and as the film sat around for lack of the means needed for distribution and marketing, it occurred that perhaps it already had a fatal, internal flaw. You see, this update re-cast our invaders from Russkies to People's Republicans, tapping into the modern fear of China as debtor and international bully. But: China is also a huge fledgling market for Hollywood product. So a tortured makeover of the remake ensued; scenes were added, re-shot, and digitally altered to impose a drastic narrative change. The new villain is absurd it gets acknowledged as such by dialogue: "North Korea? It doesn't make any sense!" Yup, in the new *Red Dawn* a coastal Washington state burg is the first attack point in a wholesale invasion of the U.S. (pop. 315 million) by the Democratic People's

Republic (pop. 25 million). It's football season, so a Spokane suburb's team — Wolverines!! — lends its name as battle cry and its revved up healthy young flesh as guerilla martyrs to the fight for, ohm yeah, freedom. Do they drink beer? Do they rescue cheerleader girlfriends from concentration camps? Do they kick North Korean ass? Do you really need to ask? (1:34) *Metreon, 1000 Van Ness*. (Harvey)

**Rise of the Guardians** There's nothing so camp as "Heat Miser" from *The Year Without a Santa Claus* (1974) in *Rise of the Guardians*, but there's plenty here to charm all ages. The mystery at its center: we open on Jack Frost (voiced by Chris Pine) being born, pulled from the depths of a frozen pond by the Man on the Moon and destined to spread ice and cold everywhere he goes, invisible to all living creatures. It's an individualistic yet lonely lot for Jack, who's styled as an impish snowboarder in a hoodie and armed with an icy scepter, until the Guardians — spirits like North/Santa Claus (Alec Baldwin), the Tooth Fairy (Isla Fisher), and the Easter Bunny (Hugh Jackman) — call on him to join them. Pitch the Boogeyman (Jude Law) is threatening to snuff out all children's hopes and dreams with fears and nightmares, and it's up to the Guardians must keep belief in magic alive. But what's in it for Jack, except the most important thing: namely who is he and what is his origin story? Director Peter Ramsey keeps those fragile dreams aloft with scenes awash with motion and animation that evokes the chubby figures and cozy warm tones of '70s European storybooks. And though Pine verges on blandness with his vocal performance, Baldwin, Jackman, and Fisher winningly deliver the jokes. (1:38) *Balboa, Metreon, 1000 Van Ness*. (Chun)

**A Royal Affair** At age 15 in 1766, British princess Caroline (Alicia Vikander) travels abroad to a new life — as queen to the new ruler of Denmark, her cousin. Attractive and accomplished, she is judged a great success by everyone but her husband. King Christian (Mikkel Boe Følsgaard) is just a teenager himself, albeit one whose mental illness makes him behave alternately like a debauched libertine, a rude two-year-old, a sulky-rebellious adolescent, and a plain old abusive spouse. Once her principal official duty is fulfilled — bearing a male heir — the two do their best to avoid each other. But on a tour of Europe Christian meets German doctor Johann Friedrich Struenesse (Mads Mikkelsen), a true man of the Enlightenment who not only has advanced notions about calming the monarch's "eccentricities," but proves a tolerant and agreeable royal companion. Lured back to Denmark as the King's personal physician, he soon infects the cultured Queen with the fervor of his progressive ideas, while the two find themselves mutually attracted on less intellectual levels as well. When they start manipulating their unstable but maleable ruler to push much-needed public reforms through in the still basically feudal nation, they begin acquiring powerful enemies. This very handsome-looking history lesson highlights a chapter relatively little-known here, and finds in it an interesting juncture in the eternal battle between masters and servants, the piously self-interested and the secular humanists. At the same time, Nikolaj Arcel's impressively mounted and acted film is also somewhat pedestrian and over-long. It's a quality costume drama, but not a great one. (2:17) *Clay, Smith Rafael*. (Harvey)

**Silver Linings Playbook** After guiding two actors to Best Supporting Oscars in 2010's *The Fighter*, director David O. Russell returns (adapting his script from Matthew Quick's novel) with another darkly comedic film about a complicated family that will probably earn some gold of its own. Though he's obviously not ready to face the outside world, Pat (Bradley Cooper) checks out of the state institution he's been court-ordered to spend eight months in after displaying some serious anger-management issues. He moves home with his football-obsessed father (Robert De Niro) and worrywart mother (Jacki Weaver of 2010's *Animal Kingdom*), where he plunges into a plan to win back his estranged wife. Cooper plays Pat as a man vibrating with troubled energy — always in danger of flying into a rage, even as he pursues his forced-upbeat "silver linings" philosophy. But the movie belongs to Jennifer Lawrence, who proves the chops she showcased (pre-*Hunger Games* mega-fame) in 2010's *Winter's Bone* were no fluke. As the damaged-but-determined Tiffany, she's the left-field element that jolts Pat out of his crazytown funk; she's also the only reason *Playbook's* dance-competition subplot doesn't feel eye-rolingly clichéd. The film's not perfect, but Lawrence's layered performance — emotional, demanding, bitchy, tough-yet-secretly-tender — damn near is. (2:01) *Piedmont, SF Center, Shattuck*. (Eddy)

**Skyfall** Top marks to Adele, who delivers a magnificent title song to cap off *Skyfall's* thrilling

pre-credits chase scene. Unfortunate, then, that the film that follows squanders its initial promise. After a bomb attack on M16, the clock is running out for Bond (Daniel Craig) and M (Judi Dench), accused of Cold War irrelevancy in a 21st century full of malevolent, stateless computer hackers. The audience, too, will yearn for a return to simpler times; dialogue about "firewalls" and "obfuscated code" never fails to sound faintly ridiculous, despite the efforts Ben Whishaw as the youthful new head of Q branch. Javier Bardem is creative and creepy as keyboard-tapping villain Raoul Silva, but would have done better with a megalomaniac scheme to take over the world. Instead, a small-potatoes revenge plot limps to a dull conclusion in the middle of nowhere. Skyfall never decides whether it prefers action, *bons mots*, and in-jokes to ponderous mythologizing and ripped-from-the-headlines speechifying — the result is a unsatisfying, uneven mixture. (2:23) *Four Star, Marina, Metreon, 1000 Van Ness, Shattuck, Sundance Kabuki, Vogue*. (Ben Richardson)

**The Twilight Saga: Breaking Dawn - Part 2** The final installment of the *Twilight* franchise picks up shortly after the medical-emergency vampirization of last year's *Breaking Dawn - Part 1*, giving newly undead Bella Swan (Kristen Stewart) just enough time to freshen up after nearly being torn asunder during labor by her hybrid spawn, Renesmee. In a just world, Bella and soul mate Edward Cullen (Robert Pattinson) would get more of a honeymoon period, given how badly *Part 1's* actual honeymoon turned out. Alas, there's just enough time for some soft-focus vampire-on-vampire action (a letdown after all the talk of rowdy undead sex), some catamount hunting, some werewolf posturing, a reunion with Jacob (Taylor Lautner), and a few seconds of Cullen family bonding, and then those creepy Volturi are back, convinced that the Cullens have committed a vampire capital crime and ready to exact penance. Director Bill Condon (1998's *Gods and Monsters*, 2004's *Kinsey*) knows what the Twi-hards want and methodically does it out, but the overall effect is less sweeping action and shivery romance and more "I have bugs crawling on me — and yet I'm bored." Some of that isn't his fault — he bears no responsibility for naming Renesmee, for instance, to say nothing of a January-May subplot that we're asked to wrap our brains around. But the film maintains such a loose emotional grip, shifting clumsily and robotically from comic interludes to unintentionally comic interludes to soaring-music love scenes to attempted pathos to a snowy battlefield where the only moment of any dramatic value occurs. Weighed down by the responsibility of bringing *The Twilight Saga* to a close, it limps weakly to its anticlimax, leaving one almost — but not quite — wishing for one more installment, a chance for a more stirring farewell. (1:55) *Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Rapoport) **SFBG**

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**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.Intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**New People Cinema** 1746 Post. www.newpeople-world.com.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

**OAKLAND**

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### REP CLOCK

Schedules are for Wed/28-Tue/4 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**"ANOTHER HOLE IN THE HEAD FILM FESTIVAL"** Terra Gallery, 511 Harrison, SF; Roxie, 3117 16th St, SF; Victoria, 2961 16th St; and Vortex Room, 1082 Howard, SF; [www.sfindie.com](http://www.sfindie.com). Ninth annual festival of genre films, with 28 features and 26 shorts, Nov 28-Dec 9.  
**AQUARIUM OF THE BAY** Pier 39, SF; [itsagirlsf.eventbrite.com](http://itsagirlsf.eventbrite.com). \$10. **It's a Girl** (2012), Wed, 7.  
**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6. "Periwinkle Cinema: Sex, Queers, and Rock 'n' Roll," music videos, Wed, 8. "Explorations and Documentations: 10 Short Films from the North American Experimental Cinema," Thu, 8. "Other Cinema: The Exiles" (Mackenzie, 1961), Sat, 8:30.  
**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS' HALL** 1924 Cedar, Berk; [www.bfuu.org](http://www.bfuu.org). \$5-10. **Investigation of a Flame: A Documentary Portrait of the Catonsville 9** (Sachs, 2001), Thu, 7.  
**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$8.50-11. **The Sound of Music** (Wise, 1965), presented sing-along style, Wed-Fri and Sun, 7 (also Sun, 1). **How to Survive a Plague** (France, 2012), Sat, 6. Free screening; followed by a candlelight vigil for World AIDS Day. •**Searching for Sugar Man** (Bendjelloul, 2012), Tue, 7, and **Anvil! The Story of Anvil** (Gervasi, 2008), Tue, 8:45.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.75-\$10.25. **A Late Quartet** (Zilberman, 2012), call for dates and times. **The Other Son** (Lévy, 2012), call for dates and times. **A Royal Affair** (Arcel, 2012), call for dates and times. **Sister** (Meier, 2012), call for dates and times. "World Ballet on the Big Screen:" **The Pharaoh's Daughter** from the Bolshoi Ballet, Sun, 10am and Tue, 6:30. This event, \$15. With "David Thomson Presents: The Big Screen:" **The Passenger** (Antonioni, 1975), Sun, 7.

**CITY COLLEGE OF SAN FRANCISCO** Ocean Campus, 50 Phelan, Cloud Hall, Room 246, SF; (415) 239-3580. Free. **No Mouse Music!** (Gosling, 2012), Wed, 7.

**COWELL THEATER** Fort Mason Center, Marina at Laguna, SF; [www.celebrationofcraftswomen.org](http://www.celebrationofcraftswomen.org). \$9-25. "Celebration of Women and Film:" "Lunafest," short films by women, Sat, noon and 2:15; **Wonder Women! The Untold Story of American Superheroines** (Guevara-Flanagan, 2012), Sat, 7.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu). \$5.50-9.50. "Alternative Visions:" "Early Films of Gunvor Nelson (1966-1984)," with Nelson in person, Wed, 7. "Wild at Heart: Writer Barry Gifford:" "Behind the Scenes: Barry Gifford on Screenwriting," plus **The Phantom Father** (Georgescu, 2011), Thu, 7; **Hotel Room: Tricks and Black-Out** (Lynch, 1993), Sat, 6:30; **Wild at Heart** (Lynch, 1990), Sat, 8:45. "At Jetty's End: A Tribute to Chris Marker (1921-2012):" **To Chris Marker, An Unscent Letter** (Omori, 2012), with Omori in person, Fri, 7; **Marker Mix** (Marker, 1959-88), Fri, 8:50. "Grand Illusions: French Cinema Classics, 1928-1960:" **L'Atalante** (Vigo, 1934), Sun, 2:30. "Readings on Cinema:" **The Truman Show** (Weir, 1998), Sun, 5:20. With David Thomson in person.

**RED POPPY ART HOUSE** 2698 Folsom, SF; [www.redpoppyarthouse.org](http://www.redpoppyarthouse.org). Free. **O Friend, This Waiting!** (Kumar and McCarthy), Sun, 6.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-11. **The Comedy** (Alverson, 2012), Wed-Thu, 8 and 9:45. **Daisies** (Chytilová, 1966), Wed-Thu, 6:30. Another Hole in the Head Film Festival, Nov 30-Dec 7. Visit [www.sfindie.com](http://www.sfindie.com) for complete schedule.

**SF CINEMATHEQUE** Ninth Street Independent Film Center, 145 Ninth St, SF; [www.sfcinematheque.org](http://www.sfcinematheque.org). \$10. "Locative Media: The Projected Edifice," Ben Wood and other artists in person, Thu, 7:30. Yerba Buena Center for the Arts, 701 Mission, SF. "Natural Forces: Films of Gunvor Nelson," with Nelson in person, Fri, 7:30. Presented in association with the Pacific Film Archive.

**VOGUE** 3290 Sacramento, SF; [www.cinemasf.com](http://www.cinemasf.com). \$15. "(((folkYEAH))) and Cinema SF Present:" "City Scenes 8:" **McCabe and Mrs. Miller** (Altman, 1971), Thu, 9. With a pre-show performance by Conspiracy of Beards at 8.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; [www.ybca.org](http://www.ybca.org). \$8-10. "Animating Dark Dreams: The Films of Jan Svankmajer:" **Surviving Life** (2010), Thu, 7:30. **Islam Unknown: Part One** (Elders, 2012), Sun, 2. **SFBG**



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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346997-00. The following person is doing business as Almanac, 2639 Lombard St. San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 5, 2012. Signed by Adrian Al-bino. This statement was filed by Marie-dyne L. Argente, Deputy County Clerk, on Nov. 5, 2012. L#2016, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347218-00. The following person is doing business as The Boneyard, 360 Barneveld San Francisco, CA 94124. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on Nov. 15, 2012. Signed by Richard Mainzer. This statement was filed by Michael Jaldon, Deputy County Clerk, on Nov. 15, 2012. L#2021, Publication Dates: Nov. 21, 28, Dec. 5, 12, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346609-00. The following person is doing business as High Tailin Dog Walkin, 1362 Vermont St. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 19, 2012. Signed by Kristine Mill. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 19, 2012. L#2015, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LI-CENSE. Date of Filing Application: Nov. 20, 2012. To Whom It May Concern: The name of the applicant is: The Third Rail Bar LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 628 20th St., San Francisco, CA 94107. Type of Li-censes Applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES. L#2025; Publication Date: Nov. 28, 2012.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LI-CENSE. Date of Filing Application: Nov. 6, 2012. To Whom It May Concern: The name of the applicant is: Diamondrock SF Sutter Street Tenant, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 566 Sutter St., San Francisco, CA 94102. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE. L#2023; Publication Date: Nov. 28, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Nov. 9, 2012. To Whom It May Concern: The name of the applicant is: KenKen Ramen LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3376 18th St. San Francisco, CA 94110-1817. Type of License Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE: Nov. 14, 21, 28, 2012; L#2020.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 29, 2012. To Whom It May Concern: The name of the applicant is: SDG Jazz, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 205 Franklin St. San Francisco, CA 94102-5108. Type of License Applied for: 47 – ON- SALE GENERAL EATING PLACE: Nov. 14, 21, 28, 2012; L#2014.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 11, 2012. To Whom It May Concern: The name of the applicant is: The Beer Hall LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Polk St. San Francisco, CA 94102-5203. Type of License Applied for: 42 – ON- SALE BEER AND WINE – PUBLIC PREMISES: Nov. 14, 21, 28, 2012; L#2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549005. SU- PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pierre Atchley for change of name. TO ALL INTERESTED PERSONS: Petitioner Pierre Atchley filed a petition with this court for a decree changing names as follows: Present Name: Pierre Atchley. Proposed Name: Pierre Aguirre. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/11/2012. Time: 9:00 AM, Dept. 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Oct. 5, 2012. L#2017, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SU- PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin-Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2018, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549119. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Roseanna Lea Turner for change of name. TO ALL INTERESTED PERSONS: Petitioner Roseanna Lea Turner filed a petition with this court for a decree changing names as follows: Present Name: Roseanna Lea Turner. Proposed Name: Roseanna Lea Lila. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/7/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 21, 2012. L#2024, Publication dates: Nov. 28, Dec. 5, 12, 19, 2012.

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## NOV. 28-DEC. 4, 2012

### ARIES

**March 21-April 19**

Love and intimacy are so very valuable, Aries. To be able to really share of yourself with others, you have to first know yourself. This week please tend to the garden of your internal world. You have some meaningful decisions before you and you'll be able to best make them from a well-informed and whole sense of self.

### TAURUS

**April 20-May 20**

If all you ever do is look at things from your perspective you are likely to think that much of the time people are being intentionally unpleasant. Look at things from other people's perspective this week; more often than not, folks are just trying their best, even if their point of view translates that differently than yours does.

### GEMINI

**May 21-June 21**

Your sign is known for having a hyper-active mind that tends towards restless multi-tasking. This week, prove us astrologers wrong by cultivating calm, focus and presence. You may find yourself stretched too thin and feeling crazy, so make a commitment to fighting the voices that distract you.

### CANCER

**June 22-July 22**

All things that test you this week were designed by the Universe to get you back in touch with your self. When you fail to be self-referential you can get caught up in a haze of confusion and ambiguities that just suck. Get back in contact with the truth of what you are feeling, what you need and how you are participating, Cancer.

### LEO

**July 23-Aug. 22**

You've got too much on your plate, Leo. This week it's wise to focus your formidable energy towards completing what has already been started; tend to your relationships, finish that book, follow through on your commitments. The freedom that it will create is well worth the effort.

### VIRGO

**Aug. 23-Sept. 22**

Do not push yourself farther and faster than you can go. Your mind, as always, is running ahead of the rest of you. If you make the mistake of chasing ideas without checking in with your emotional needs and the state of your environment, you risk serious self-sabotage. Do it slow to do it right this week.

### BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

### LIBRA

**Sept. 23-Oct. 22**

There's no need to fix your situation or the people around you. Strive to be true to yourself without trying to convince others to do the same this week. Let situations play themselves out without running interference, Libra. Do what's right by your standards and let others do the same, in their own way and at their own pace.

### SCORPIO

**Oct. 23-Nov. 21**

Heartache sucks. It hurts and makes you feel hecka low. This week, if you can stay emotionally present with your feelings when they come up you can get to the other side of some very old blocks that have been damning the flow of love in your life. Look for growth where there seems to be none.

### SAGITTARIUS

**Nov. 22-Dec. 21**

You have some meaningful emotional terrain to cover, Sag, and it's work that can uplift you if you do it right. Don't separate from the people you are trying to understand this week. Engage honestly in the complexities of intimacy. You will bring your relationships around with compassion and co-operation, not analysis.

### CAPRICORN

**Dec. 22-Jan. 19**

This week the path to your happiness is paved with flexibility, self-knowledge and good choices. Your greatest enemy to these things is of course yourself, sweet and salty Capricorn. Fight your lesser impulses to do the same old and build on what you know you need to do to have an awesome life.

### AQUARIUS

**Jan. 20-Feb. 18**

You are not a hapless victim, but an active participant. This week there is no need for throwing blame around, no matter how tempting that may be. Manage your reactions in ways that support what you want, instead of just get your point across. Let bygones go and focus your energy on what you want to come next.

### PISCES

**Feb. 19-March 20**

Courage comes from the heart; you can be as bold as you want to, but for as long as you are concealing your hearts needs, it's not courageous. Let go of whatever BS you are hiding behind this week and take some emotional risks. If you don't go for the best, how do you expect to achieve it?

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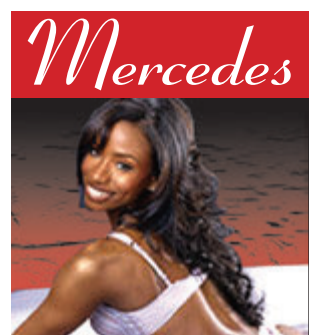
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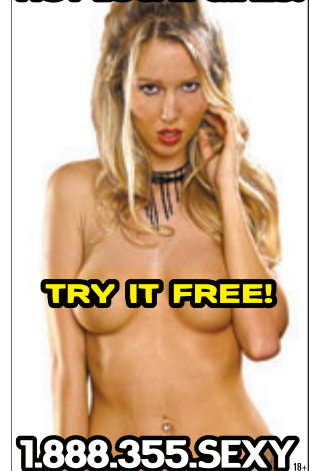
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